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THE AMERICAN SYMPHONY ORCHESTRA, the only symphonic group organized specifically for the purpose of performing only of the Armed Forces, has completed a tour of twenty-eight weeks, visiting camps, forts, bases, and air fields. During that time two hundred and twenty-five concerts were given to a total audience of about 175,000; and a total distance of about 12,000 miles was covered. The orchestra was directed by Laszlo Halasz.



Dr. George Lindsay

DR. GEORGE LINDSAY, director of music in the Philadelphia public schools, composer, organist, and author, died suddenly August 26 at his summer home in Ocean City, New Jersey. Dr. Lindsay, who occupied a prominent position in the field of public school music, both state and national, was born January 23, 1888, in Ashbourne, Pennsylvania. He was graduated from Temple University in Philadelphia, and became organist and director of music in several prominent churches in that city. Before joining the public school music faculty he had been a teacher in a number of private music schools. From 1918 to 1925 he was a supervisor of music in the Philadelphia public schools, and from 1925 to his death he was director of the music division of the public school system. From 1920 to 1925 he was instructor in Music Education at Temple University. He was a member of the Columbia University Summer Session, 1929 and 1930; and at the University of Pennsylvania 1932-1934. Dr. Lindsay was a past president of the Eastern Music Educators' Conference; a director of the National Conference; and a member of the State and Philadelphia Educational Associations. He was also a trustee of the Pennsylvania Foundation, and a director of The Musical Fund Society (Founded 1820). His published works include successful orchestral and vocal educational collections, and choral compositions. He had done also much editorial work. Dr. Lindsay will be widely missed by those who knew him for his lovely personality, his fine accomplishments, and his excellent judgment.

TITCH, SGT. HUGO WEINGALL, composer of Baltimore, conducted the United Broadcasting Corporation Symphony Orchestra on July 29 in the premiere of his overture, "American Comedy 1943," before an audience of 6,000 persons in the Royal Albert Hall. In all the seventy-two-year history of Albert Hall, it was the first time that a uniformed American soldier ever had conducted an orchestra there; and it was also the first time the BBC Orchestra ever was led by an American.

MARIA GAY ZANATELLO, former member of the Metropolitan Opera Company, who had won special acclaim for her performance as the title of Carmen, died July 29 in New York City. Mme. Gay, the wife of Giovanni Zanateello, operatic tenor, retired in 1927, following a most successful career during which she had sung many roles in the French and Italian opera repertoires. Her debut with the Metropolitan was made in "Carmen"



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

In 1908, with Farrar and Caruso. She sang also with the Boston Opera Company, and the Chicago Opera Company. Since her retirement she had conducted a vocal group with her husband. Among her pupils were Nino Martini, John Gurney, and Hilde Reginald.

BENJAMIN JAMES DALE, distinguished English composer, collapsed and died in the artist's room at the Royal Albert Hall on July 30, following a rehearsal with the British Broadcasting Corporation Orchestra. He had been going over the score of his work, "Flowing Tide," scheduled for its first performance a few days later. Mr. Dale, who was interned in Germany during the First World War, was warden of the Royal Academy of Music and a member of the Associated Board of Royal Schools of Music.

ARTURO RUZZI-PECIA, composer and voice teacher, died on August 29 in New York City. He was the teacher and coach of a number of singers who won world fame, notable among these were ALCA-SKI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the ALCA-SKI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the ALCA-SKI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the ALCA-SKI, and the Los Angeles Daily News.

THE ANNUAL MEETING of the Music War Council of America in New York City on August 11, which concluded a four-day "War Conference" of the National Association of Music Merchants and other trade groups, gave an account of the ever-expanding record of music's wartime service to the nation. More than one hundred and forty-five members of all branches of the music industries and professions expressed amazement that so much has been accomplished by the Council on a limited budget in so short a time. The executive secretary of the Music War Council of America is Howard C. Fischer, and the headquarters are at 20 E. Jackson Boulevard, Chicago, Illinois.

ALFRED H. BOOTH, organist of Worcester, Massachusetts, has made what must be a world record, that he has served St. Matthew's Episcopal Church of that city as organist and choirmaster for a period of sixty years. Also, for forty-five years he did not miss a single service or choir rehearsal.

DR. WILLIAM BERWALD, veteran professor of music at Syracuse University, retired from his post on August 31 after fifty-two years of continuous service. Dr. Berwald, who has written much church music, was born in Schwerin, Germany, and studied with Josef Rheinberger in Munich in the same class with Horatio Parker and Sidney Homer. He was called to Syracuse University to succeed Percy Goetschius as head of the theory department.

Competitions

A CONTEST to give encouragement and recognition to young American musicians, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KFLA-KFI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the ALCA-SKI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the ALCA-SKI, and the Los Angeles Daily News.

DR. FREDERICK H. CANDLIN, organist since 1915 of St. Paul's Episcopal Church in Albany, New York, has been appointed organist and choirmaster of St. Thomas' Episcopal Church, New York City, to succeed T. Tertius Noble, who retired last spring. Dr. Candlin is founder and conductor of the Albany Oratorio Society and for two years has been conductor of the Albany Mendelssohn Club. He is the composer of much church music.

THE CHICAGO SINGING TEACHERS GUILD announces the seventh annual prize song competition for the W. W. Kimball Company prize of \$1,000. Entries must be mailed not later than October 1, and not later than October 15. Full details of the competition may be procured from F. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

THE DETROIT SYMPHONY ORCHESTRA, which suspended its activities a year ago because of the difficulties of carrying on during the war, has been reorganized under the leadership of Karl Krueger, conductor of the recently disbanded Kansas City Philharmonic Orchestra. Dr. Krueger has had a distinguished career as an orchestral conductor. From 1918 to 1924 he was assistant director of the Imperial Vienna Opera. In 1925 he was appointed conductor of the Seattle Symphony Orchestra, where he remained until 1932, when he assumed the leadership of the Kansas City Philharmonic. With Alfred Wallenstein he holds the distinction of being the only American-born conductor to be at the head of a major American symphony orchestra.

DR. WILHELM MIDDLESCHULTE, distinguished organist, composer, and noted Bach authority, died in Germany on May 4, according to reports from KFI, 141 North Vermont Avenue, Los Angeles 4, California.

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WITH THIS ISSUE The Etude Music Magazine celebrates its sixtieth anniversary. Only a world war, with its necessary paper restrictions, prevents us from making this a "very, very special" gala issue. We thought that our friends would like to see in the accompanying picture the tranquil, southern academic atmosphere in which the Founder conceived The Etude.

In October, 1883, Chester A. Arthur was President of the United States and he looked out upon a scene of what Grover Cleveland later was to describe as "a condition of innocuous desuetude." (He probably meant harmless nothing.) Cleveland was wrong, however, as we were just entering the age of steel, ineptly termed "The Golden Age," leading to a period of the greatest material prosperity any nation ever has known. Yet we had not then even dreamed of the astronomical heights to which our finances would soar. At that time our national public debt was approximately \$1,600,000,000. Today it is approximately \$110,000,000,000. Our actual national natural wealth was so great at that time that it was incalculable, as it is at present.

Obligations can be expressed in dollars. Our real riches, however, cannot. And we look with dubiety upon all attempts to determine our spiritual, physical, educational, scientific, and cultural capital in terms of money. You just can't do it that way. The question is, are we a stronger, finer, healthier, smarter, braver, broader, brainier, more tolerant, more human, more united people than we were sixty years ago?

If you are evaluating our American progress by how many thousands of wheels are turned around in the United States, or how many millions of gears mesh every hour, you are making a pathetic mistake. The true measure is wholly a matter of the development of the spirit and mind of our people as a whole.

We feel that musical culture is an invaluable part of our national progress. Let us look for a moment upon what rôle The Etude may have had in this movement. In 1883 the two outstanding musicians in America were the revered Theodore Thomas (1835-1905) and his American confrère, William Mason (1829-1908). Thomas was born at Esens, Ger-

Sixty Years Young



WHERE THE ETUDE BEGAN

In 1883, while Theodore Presser was professor of music at Hollins College, Virginia, he prepared the "copy" for the first issue of The Etude, which appeared in October in the neighboring city of Lynchburg, Va. Presser lived in the building at the left. The little shrubs in the picture are now towering trees. Hollins College campus now includes many modern buildings, one of which is the music building, "Presser Hall," presented by The Presser Foundation.

Marine Band in Washington, D. C. Theodore Presser (1848-1925), who had just returned from three years of study with Reinecke, Jadassohn, and Zwintscher at the Leipzig Conservatory, was fundamentally concerned in the development of American musical interests. His outstanding traits were a fine Christian character, splendid initiative, untiring energy, and an uncanny judgment of human needs in the field of music education. In 1876, while teaching at Ohio Wesleyan University, Delaware, Ohio, he founded the Music Teachers National Association which became, in a sense, the parent organization of the vast Music Club movement in America. Seven years later he was professor of music at Hollins College near Roanoke, Virginia. Hollins was then, as now, one of the precious chalices in which the gentility, refinement, and spirit of chivalry of the Old South are preserved side by side with modern educational methods. It was in this delightful southern atmosphere that Mr. Presser became convinced that the M. T. N. A. needed an association magazine. Therefore, idealist to the core, he cheerfully abandoned a profitable and comfortable post and moved to the neighboring city of Lynchburg, Virginia, where The Etude was founded.

He had no idea that the publication would ever become the most widely circulated musical magazine in the world, nor did he dream that most of the great musical personalities during the ensuing sixty years would become associated with it through presenting their priceless opinions upon musical matters in its columns.

Likewise, he could hardly have expected that thousands

(Continued on Page 678)

Boccherini of the Minuet

Italian composer, born two hundred years ago (February 19, 1743), was the Corelli of the violoncello.

by Waldemar Schweisheimer, M.D.

BOCCHERINI bears an analogy to the English poet, Thomas Gray, in that while he led a very active and profitable life, the Italian composer is best known by one singularly attractive musical composition, the famous *Minuet*. This, like the poet Gray's *Elegy Written in a Country Churchyard*, is only one of a notable series of excellent works which today are unknown to the general public. Much of his life was spent in Spain, which is unusual, because the Spanish nobility and royalty lavished their largesse more upon the great painters than upon musicians. While the Italians and the Netherlands supported painters liberally, they also patronized musicians. The Spaniards, however, did little for their musicians or those of other countries. True, Philip V paid Farinelli fifty thousand francs a year for twenty-five years. For a decade Farinelli repeated four identical songs each night, to relieve the Monarch of his Spanish blues. Yet it was to Murillo, Ribera, Velasquez, and to El Greco that the Spanish kings showed their favors, while the emperors, kings, dukes, and nobles of France, Italy, Austria, and The Netherlands recognized music as well as painting. Luigi Boccherini is unique in having spent the better part of his life at the Spanish courts, with Spanish grandees.

Born at Lucca (also the birthplace of Giacomo Puccini) on February 19, 1743, he was a member of a family of musicians. He studied violoncello with his father, a capable performer on the double bass; he studied also with the Abbate Vannucci, conductor to the Archbishop and *Maestro di Cappella* to the Archduke. At the age of fourteen he went to Rome to continue his studies in composition and on the violoncello.

Boccherini was the "Corelli of the violoncello." His technique was far superior to that of any violoncello-composer of the period. Together with Haydn he is often called the "co-father of the string quartet." But Haydn was a violinist, while in the quartets and quintets of Boccherini, the violoncello is brought forward for the first time in musical history as an instrument of importance equal to the violin. Haydn frequently had confined the violoncello to the humble task of accompanying the first violin.

Boccherini's friend and co-player was a young violinist, Filippo Manfredi, a pupil of Nardini, who was highly admired by Mozart's father. The two young musicians undertook a musical tour through Lombardy, Piedmont, and the southern part of France to Paris, the center of the musical world. In 1768 Boccherini's performance on the violoncello at the *Concert Spirituel* at Paris brought fame and repute to his art and music.

From Paris he and Manfredi journeyed together to Madrid, in order to attach themselves to the

Court of Charles IV of Spain. The King, who later abdicated at Napoleon's suggestion, was a great patron of music. In Madrid they received a warm welcome and Boccherini became *Compositore e Virtuoso di camera of the Infant Don Luis*.

Boccherini's Brusqueness Brings About His Dismissal

Boccherini was no courtier and sometimes could be rather stubborn. In this way he lost his place at the Court. He had composed a new trio which was performed before the King, who was proud and confident of his own musical ability and understanding of music. His Majesty, so the tale goes, expressed himself pleased with the composition in general, but found fault with a particular passage as being too frequently used. The composer pretended to retouch his composition, but in the caprice of the moment redoubled the repetition of the passage in question. It was performed a second time. The King, being alive to the secret affront thus offered to what he so greatly prided himself upon—his critical judgment—could not restrain his indignation, and Boccherini was dismissed in disgrace. After Don Luis' death, Boccherini became chamber-composer to King Frederick William II of Prussia (successor to Frederick the Great). He previously had dedicated one of his works to him.

For several years he wrote only for this monarch. Upon the death of the King in 1797 he lost this source of income. Sickened caused him to give up playing and he often was in want. He found encouragement, however, in the friendship and admiration of Lucien Bonaparte, French Ambassador to the Spanish Court. Lucien, one of Napoleon's brothers, was born at Ajaccio. He became Minister of the Interior at Paris, but soon was de-

prived of this office because of political and personal differences with the First Consul, Napoleon, then appointed him Ambassador to the Court of Madrid (1800), where he again fell into disgrace with his brother. Later, Lucien Bonaparte lived in Italy, chiefly in Rome. During the "Hundred Days," when the Emperor returned from Elba for a short reign, Lucien stood firmly by Napoleon's side. As Ambassador at Madrid he kept a grand house and patronized a series of artists.

Lucien Bonaparte settled on Boccherini a pension of a thousand crowns, upon condition that the composer provide him with quintets or quartets for him every evening in Rome. During the "Hundred Days" he composed easily. In 1801 and 1802 he dedicated twelve string quartets (Op. 60 and 62) to him. After Lucien's departure from Madrid, Boccherini once more was reduced to extreme poverty. In these years Mme. Edmée Sophie Gall (talented French composer and singer), found him in Madrid living with his children in a miserable garret, over which he had constructed a wooden shelter to which he could retire and work quietly to support himself and his family.

Boccherini's works had considerable historical influence, although only a few of them are heard today, the most popular of them being the famous, delicate *Minuet* which was written for the needs of dainty Court ladies. In the opinion of competent experts, however, the present generation never has had the actual opportunity of judging the merits of this gifted musician and composer.

Since the death of the King, Boccherini (1753-1824), who led Boccherini's string ensemble with great skill, his chamber music, and in fact all his compositions with the exception of one or two violoncello solos, have been entirely neglected.

Boccherini was an enormously prolific composer; his compositions include 125 string quintets, 113 of which employed two violoncellos, and twelve used two violas; ninety-one string quartets; fifty-four string trios; twelve piano quintets; eleven quintets for string quartet with flute or oboe; sixteen sextets; two octets; sonatas for violin and violoncello; some twenty symphonies; four violoncello concertos; some Masses, Stabat Mater, and other liturgical works.

Boccherini and Haydn

Boccherini's chamber music shows great ability. His life period was about the same as that of Haydn (1732-1809) and his ideals, methods, and spirit were much the same, with preference, of course, for the violoncello instead of the violin. Giuseppe Puppò, violin virtuoso, also from Lucca (1749-1827) and opera conductor at Paris and Naples, surmised (Continued on Page 689)



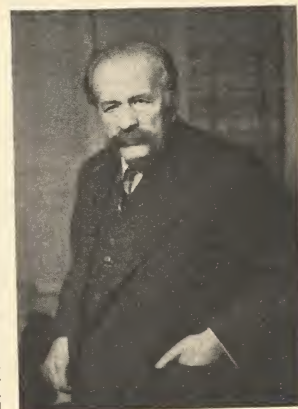
Eighty Years of Musical Triumph

A Conference with

Moriz Rosenthal

World-Renowned Pianist

SECURED EXPRESSLY FOR THE ETUDE BY GUNAR ASKLUND



MORIZ ROSENTHAL

ON DECEMBER 18, 1942, the musical world paid tribute to the eightieth birthday of Moriz Rosenthal. Last great representative of the titanic school of pianists, last of the outstanding Liszt pupils, and greatest, perhaps, of living pianists, Mr. Rosenthal reaches the four-score mark in superb vigor of body and mind. Time has dealt kindly with his prodigious mental capacities, his flashing wit, his remarkable memory. From the pinnacle of musical achievement, Mr. Rosenthal was asked to look down the vista of his great career and select those points which he considers most important to developing young musicians.

"First of all the music student should cultivate his ear to its full power of discrimination. This is the only way to ascertain not only the good and bad of musical form, but whether true musical values are present. It may happen that the student who searches a score for musical bread finds but a stone. He can discern the difference only if his own ear and judgment are trained. And, happily, such training can never be manufactured, ready made, in the dicta of other people. Each musician must distinguish good and bad for himself. He can learn to accomplish this by the continued habit of hearing and reading much music—particularly the great classics that set the standards of musical eminence, and continue as the gauge of measurement for subsequent works.

"Next, the young pianist should cultivate his technique. That may be done by working at the right exercises in the right way. Just what those exercises are to be it is difficult to say, since each pianist must seek to solve his own problems, and no two problems are alike. It has been my experience, however, that the best exercises are those which, at the outset, offer the greatest obstacles. The student who achieves passages in double-thirds with natural facility will certainly derive benefit from practicing double-thirds—but not so much as the student who finds them a problem. The practicing of difficult exercises strengthens mental resistance as well as technique.

Praise from the Master

"When I was nineteen I wrote my study on Chopin's *Minute Waltz* in double thirds. I was studying with Liszt at the time, and he invited me to play it for him. When Liszt taught, he and his pupils would sit anywhere about the room that suited their inclination. When I played, the master had all the chairs set up in regular rows, suggesting the arrangement of a small concert

hall. Naturally, I was curious to hear his opinion on my study of the Chopin Waltz. Liszt's comment was not couched in precisely musical terms, but it satisfied me completely. He said, 'Mit Ihrer Bearbeitung haben Sie den Vogel abgesehen.' (The actual translation, 'With your study you have shot the bird,' does not give the full flavor of the metaphor, which is taken from the field of target shooting and is best rendered by, 'you have hit the bull's eye!')

"One of my most precious musical recollections centers about my acceptance by Liszt as his pupil. It is important to me, not only because it gave me the privilege of working with the master, but because it also afforded me a hearty laugh. I was fourteen years old at the time, and the government of my native Galicia had voted me a scholarship with which to continue my musical studies. Liszt had already heard me play and had commended me; still, it was necessary for me to pass a sort of admission examination, or audition, before I could become his pupil. Well, on arriving at Weimar, my father and I found Liszt's door haunted by a woeful-looking fellow by no means young, Kellermann, by name. He immediately wanted to know our business with Liszt. Upon learning of my aspirations, he raised his eyes in horror. 'What?' he exclaimed, 'so young a child to present himself before the master? Impossible! No child can stand Liszt's regimen of work! Why, look at me . . . and he held out his hands; 'my hands are quite swollen from all the practicing I do with Liszt. Imagine how your hands will look—even if you're accepted!' My father and I feared nothing for my hands as the result of practice, and at last the audition was arranged. All the Liszt pupils were on hand for my audition, just as they were when the master taught. I played Liszt's own *Fenz Polka*, a work of great technical difficulty. When I had finished, the master rose, went straight to the woeful fellow of the swollen hands and said, 'You see, my dear Kellermann, we cannot achieve anything like that!' Thus was I admitted to the master's instruction.

"It was my privilege to study with three great masters of the piano—Rafael Joseffy, Karl Mikuli (who had been Chopin's pupil), and Liszt. In looking back today, I find a curious thing: I learned more from hearing and observing their playing than I did from any specific counsels they gave me. Joseffy's playing was characterized by voracious dexterity. Mikuli had the most remarkable legatissimo and a general delicacy of approach. Liszt's playing had so many magnificent points

that he seems to stand out for his versatile musical mastery. There was nothing he could not comprehend and accomplish.

A Question of Chance?

"If the 'grand style' of playing has waned, it is because there are no truly great composers to keep it alive. Think what it must have meant to a pianist, those years ago, to stroll into a publisher's office and ask if there was any interesting new work of Chopin's to be had that month! The pianist of today can indulge in no such rapturous experience. Why are there no such great composers at present? That is hard to say. No, I do not think that the altered spirit of the times is entirely responsible, for even in the great days the number of truly great composers was none too large. It is, perhaps, merely a matter of chance. Chance decreed that the year 1685 should see the birth of Bach, Handel, and Scarlatti. Chance decreed that the years from 1809 to 1813 should give the world Mendelssohn, Schumann, Liszt, Verdi, and Wagner. It is not chance, however, that most of the great composers have also been great pianists—indeed, Beethoven was the first pianist of his time. It is because the piano is the one single instrument that gives back, not merely melody, but the complete harmonic development of music.

"Another thing that the young musician should cultivate is sight-reading. Liszt was a prodigious reader. When Brahms first visited Liszt at the Altenburg—that, of course, was long before the unfortunate personal hostility which later sepa-

Missed Lessons

An Established Professional Business Custom Averts Serious Loss to Pupils and Teachers

A nation-wide survey conducted for three decades reveals that:

1. *The invariable custom of the teaching profession is to require payment in advance for music instruction.*
2. *Payment is for terms of lessons, usually in a series of ten or twenty. In colleges and conservatories the terms may be for a quarter, a half, or an entire year, but payments are invariably in advance.*
3. *Lessons must be taken at the appointed time. If missed, the pupil loses the lesson, except in cases which may be excused, such as those of protracted illness or an unavoidable and serious emergency.*
4. *The reason for this is that music instruction loses greatly in its effectiveness unless received regularly. Missed lessons obstruct progress and add seriously to the expense of music instruction.*

The Etude Music Magazine

(Teachers desiring a copy of this page printed on superior paper, suitable for framing and use in the studio, may secure it by sending ten cents in postage stamps to cover mailing costs.)

"FORWARD MARCH WITH MUSIC"

Notable Symphonic Recordings

by Peter Hugh Reed

THE SHELLAC SITUATION has turned critical of late, and the companies have found it necessary to demand a certain proportion of old for new records of all dealers. This has made it necessary for the dealer in turn to demand old for new of his customers. Some of the record-buying public, we are told, are resentful of the dealer's demand of old for new, even though it remains a fact that the dealer will accept cracked and completely worn-out records. It seems to us that record buyers should interest themselves in shopping for new records with some old ones to hand in, and regard the procedure in very much the same manner as giving up ration stamps or empty toothpaste tubes. The situation in the record field is quite as crucial as it is in the toothpaste and cosmetic field.

It is understandable that most of us would not care to give up our favorite records. The pleasure we have derived from most of these can be unquestionably repeated again and again, and the amount of records which are worn to any great extent are probably relatively few. However, there are a lot of people who still have old records piled high in their attics or cellars and we might, if we looked around, discover some neighbor who had a number of old discs that he did not want. There is just cause to believe that the recent house-to-house canvass by Records For Our Fighting Men, Inc., did not begin to exhaust the old records which people no longer value or want. And so, it seems to us, it behooves all who want to buy new recordings to look around and make inquiries about old records to help maintain the supply of new releases.

The record companies are not issuing many new releases these days, for since the ban on recording in August, 1942, by the American Federation of Musicians, no new recordings have been made. Hence all recent releases are from reserve stock, and were made before the ban. It has been rumored that, with judicious spacing of releases, the companies have on hand enough new material for two years. However, these could be cut off if the supply of old records is not sufficient to help the shellac shortage.

D'INDY: *Symphony No. 2 in E-flat, Opus 57*; The San Francisco Symphony Orchestra, direction of Pierre Monteux, Victor set 943.

It is gratifying to find that Victor has released this set in both M and DM pressings, for it is one of the worthiest recordings of a French symphony we have encountered. Those who know and admire d'Indy's "Symphony on a French Mountain Air" will do well to investigate this work. To be sure, it is more austere, less spontaneous and lyrical, but it is nonetheless a great work. d'Indy has been called a mathematician because he utilizes his material in the manner of an architect. The present work is based, for example, on two motives which are given out at the beginning. The structure of the symphony is undeniably complex, and may require several hearings to

fully perceive its pattern. What the composer has done with these themes is truly amazing: they follow each other, they are developed separately, they are associated with new ideas which complete or serve as commentary, and they are even handled as two opposites and are made to war on each other.

Although the contrapuntal structure of this symphony is involved, the music has considerable emotional appeal. There is great strength as well as beauty in this work. There is not the excessive emotion of Franck, who was d'Indy's teacher, and for this reason the symphony appeals to many for whom the Franck work has paled. There are both Wagnerian and Franckian influences in this score, and thus we find the second and third movements evincing d'Indy's devotion for his master; but, as the late Philip Hale once said, d'Indy "was no mere copyist; the greatest pages of this symphony are his own." Much of the Franckian influence is traceable from the cyclical thematic principle, derived from Franck, but it might be noted that d'Indy carries this principle to greater extent and effect than did Franck.

Monteux shows a keen appreciation of this music; there are points which suggest the playing could have been ironed out more smoothly, but on the whole the conductor keeps the composer's elaborate design clear and his emotion pervasive. The recording is excellently achieved.

Bach (arr. Stokowski): *Arioso from Concerto for Clavier in F minor; Prelude in E-flat minor (No. 8, Well-Tempered Clavier); Andante sostenuto from Sonata in A*

minor (for unaccompanied violin); played by the All-American Orchestra, conducted by Leopold Stokowski. Columbia set 541.

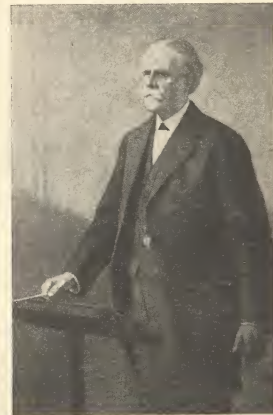
Stokowski's arrangements and performances of all these excerpts from Bach make the music sound as though it were written during the late nineteenth century. The classical beauty of the composer is changed to lush romanticism. The playing here does not rank with the Philadelphia or the NBC Orchestras, with whom Stokowski has already

recorded some of this material. Just why Stokowski recorded the first selection previously with the NBC Symphony (Victor disc 18498) under the title of "Sinfonia from Church Cantata 156" and as "Arioso from the Clavier Concerto," is not understandable. To be sure, Bach re-used the material in both cases, but since Stokowski's arrangements derive mainly from the "Sinfonia," the present title is misleading. In Bach's original version, this "Sinfonia" is far more appealing. The interested reader is referred to the recording made by Leon Goossens (oboiist) and the Bach Cantata Club of London (Columbia History Of Music—Vol. 2). In all cases Stokowski has extended this music beyond Bach's original intentions, largely by employing a slower tempo. The recording here is among the best of those attained from

the orchestra.

Brahms: *Sonata in F minor, Opus 120, No. 1* (viola and piano); Samuel Lifschey and Egon Petri (5 sides); and Bach: *Cavatones from Suite in D minor* (for unaccompanied cello); Samuel Lifschey. Columbia set 487.

Brahms wrote this work primarily for his friend Richard Muehlfeld, the clarinetist. This sonata and its associate in E-flat (Op. 120, No. 2) have been called the "golden fruit" of the composer's late maturity (Niemann). However, there are many who find these works less accessible than most of Brahms' chamber music. Richard Specht says they "are but the soliloquies of his lonely hours—dreamy recollections that call many a vanished figure of his (Continued on Page 685)



VINCENT D'INDY
From a painting by Henri Morisset in the Tuileries

RECORDS

"FORWARD MARCH WITH MUSIC"

OCTOBER, 1943

THE ETUDE

THERE IS A SERIES of programs broadcast by the American radio networks especially designed for our men overseas, and many of the best features are shortwaved to various parts of the world. Perhaps you have wondered what our men on the fighting fronts do for musical entertainment when the reception of homefront programs is not too good. A correspondent in North Africa tells us about this, and supplies an interesting commentary on European broadcasts. The Italian radio stations, he says, feature many operatic selections by artists well known to American listeners—such singers as Ezio Pinza, Martinielli, Gigli, Zilliani, the late Claudia Muzio, and the renowned Caruso are heard constantly, a good part of the time with an accompanying hiss from poorly filtered needle scratch, since it is these singers' recordings which are being broadcast. Curiously, the German radio stations play the best jazz, according to our correspondent, and a lot of it comprises favored tunes in America, to which the Nazis have set German words. The French radio stations have the best symphonic music; in fact, they are the only ones who seem to devote much time to serious symphonic music. From Spain, one hears mostly Spanish folk music, dances, and songs which appeal primarily to the people of that country.

There can be no question that the radio is proving a great boon to our men on the far-flung fighting fronts. Just what part radio plays in keeping up morale, we do not yet know, but we do know that it is helping enormously. And music is giving great spiritual sustenance to the many.

The regular concert series of the Boston Symphony Orchestra will be resumed this month. The first of the Saturday night broadcasts is scheduled for October 9. Although Dr. Serge Koussevitzky has not handed out any advance publicity regarding his broadcast programs for this winter, we may well believe that they will be among the most important of their kind on the airways. The series will again be heard over the Blue Network beginning at 8:15 P.M., EWT.

Under the terms of a new contract, Kate Smith, now in her thirteenth year as a radio star, will continue on the air for at least three years. Her contract is unique in radio in that it is always for three years, and the options fall due at the end of each season when the old contract still has two seasons to go. In other words, even if the sponsor fails to take up the option, Kate Smith will continue on the air under his sponsorship for two seasons.

Kate Smith returns on October 1 to her Friday evening programs over the Columbia Network (Friday, 8:30 to 8:55 P.M., EWT—rebroadcast at 12:00 midnight). Again there will be a full-hour variety show, combining music, drama, comedy, and novelties. Two regular members of Kate's cast, Orchestra Leader Jack Miller and Comedian



OPULENT, JOVIAL KATE SMITH
In addition to her radio broadcast, she has traveled 52,000 miles to carry cheer to over 1,500,000 of the "boys" in the Service.

Henny Youngman, are on hand. The best-known names of stage and screen are being signed for guest appearances. Kate will be heard in favorite songs, and she will continue to entertain the men in service through personal appearances at camps. Since the war began, she has traveled 52,000 miles to give special programs to more than a million and a half service men in Army, Navy, and Marine bases throughout this country and Canada.

Kate's daytime program, *Kate Smith Speaks*, with Ted Collins and the news, continues daily from noon to 12:15 P.M., EWT.

Howard Barlow of Columbia's New York station WABC continues to present an unusual series of musical entertainments. Beginning August 1, Barlow and Maria Kurenko, the eminent Russian-born soprano, inaugurated a regular series of Sunday night appearances with the Columbia Concert Orchestra (10:45 to 11:00 P.M., EWT). Mme. Kurenko's programs have been varied and pleasing. She has sung old Italian arias, operatic airs, and lieder, as well as songs by her favorite Russian composers. Mme. Kurenko, who was born in Moscow, graduated with high honors from the Conservatory in that city, and later became a leading soprano of the Moscow Opera. The remarkable flexibility and purity of her voice won her fame not only in her native land but in many other European countries. She has appeared in recital with such eminent composers as Ravel, Glazunoff, Gretchaninoff, and Medtner. In this country she was quick to repeat her European

Important Radio Musical Programs for the Boys Overseas

by Alfred Lindsay Morgan

successes. She has appeared as soloist with many leading symphony orchestras and has sung with success with the Chicago Civic Opera. Her radio programs have been a source of joy to all who like good singing, and we can only hope that they will be continued indefinitely.

Through his series known as *Invitation to Music* (Columbia Network, Wednesdays 11:30 to 12 midnight, EWT), Howard Barlow has been presenting a succession of recitals by various noted singers. Recently we had four programs by the distinguished Negro soprano, Dorothy Maynor. Her programs, consisting of operatic arias and art songs from many countries, showed the versatility of her artistry. In all the programs heard in *Invitation to Music*, Mr. Barlow helps the singer plan the recitals and also makes the orchestral arrangements that are used. Mr. Barlow's long association with radio has taught him what the public wants, and the success of a singer's program may be attributed to him as much as to the solo artist.

Vera Brodsky, long a popular pianist with radio audiences, replaced Emil Petti recently in the Sunday morning *Keyboard Recital* heard via Columbia (11:05 to 11:30 A.M., EWT). Miss Brodsky's programs include works ranging from the classics to contemporary modernists. Readers of *THE ETUDE* will find her recitals worth following.

The Philadelphia Orchestra, which begins its series of broadcasts via Columbia this month, has altered its time schedule. Originally announced to be heard from 1:00 to 2:00 P.M., EWT, on Saturdays, the programs have been advanced by half an hour—from 1:30 to 2:30 P.M. Eugene Ormandy will be heard as conductor through the entire series save for a two weeks' period when Bruno Walter will replace him. Such noted soloists as Rudolf Serkin, Artur Schnabel, and Marjorie Lawrence are scheduled for the broadcasts.

Artur Rodzinski will officially begin his winter series of concerts with the Philharmonic-Symphony Orchestra of New York on Sunday, October 10. Vladimir Goldschmann, conductor of the St. Louis Symphony Orchestra, will lead the concert of October 3.

Since the winter series of the NBC Symphony Orchestra, under the divided directions of Arturo Toscanini and Leopold Stokowski, does not begin until October 31, Frank Black will continue to conduct the orchestra until the end of the month. Few conductors have (Continued on Page 684)

Two new Beethoven biographies

At the height of the great war, two new and excellent biographies of Beethoven have come to your reviewer's desk. Beethoven's paternal grandfather was born at Malines, Flanders. He was the son of a baker who later in life became a lace merchant. In 1783, Grandfather Beethoven went to Bonn to become Court Musician. There he married a German girl, Maria Josepha Poll. She became an alcoholic and died in an asylum as a dipsomaniac, as did her son, Johann van Beethoven, Beethoven's father.

Johann van Beethoven married a German girl, Maria Magdalena Kewerich, who was the daughter of a head cook to the Elector of Trèves. Thus Beethoven had three German grandparents and one of Flemish ancestry.

The authors of the two distinctively different biographies, John N. Burk and Emil Ludwig, give valuable new lights upon the composer's ancestry. Ludwig, who has always been a most industrious miner of picturesque incident, has found in this subject one which he has developed with refreshing enthusiasm. His own amateur love for music and musical interpretation has enabled him to view the composer's life as a true connoisseur. He states frankly that he was brought up on Goethe and Beethoven, and that he owes to these Titans the formation of his mind. He notes that his grandfather gave to each of his sons the middle name, "Ludwig," and that later, when his father, over sixty years ago, changed the family name from Cohn, he adopted Ludwig. Thereupon, the name "Ludwig" became "the symbol of a patron saint." He also notes that the name "Beethoven"



EMIL LUDWIG

(spelled in twenty-five different ways, including Blethoven, Bethof, Biehofman, Betho) is derived from a village in Limburg in Belgium. The name is still as common in Flanders as is Smith in the United States. Betho, in fact, was the early name of the Netherlands. The Netherlands "van" with which Beethoven prefixed his name means "of" or "from" and is not a sign of petty nobility, as in the case of the German "von." Beethoven usually used "van" in signing his name. Burk

OCTOBER, 1943

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

indicates that it means a beetfield. The first syllable, he says, was pronounced to rhyme with "feet," so we need not sneer at our country cousins who talk of Beet-hoven instead of Bay-thoven.

Just how many chromosomes of Flemish inheritance, and how many of German, there may have been in the great master, we will leave to the biologists. Mr. Burk, who is best known for his able program notes for the Boston Symphony programs and for his excellent biography of Clara Schumann, states "The Flemish inheritance in Beethoven has been labored. Ernest Closson wrote a full book on the subject, developing the thesis that intractability, love of freedom, stubborn assertiveness are as markedly Flemish as conformity and obedience are German." It seems to us a foolish piece of childish Chauvinism to quibble about Beethoven's ancestry when the essential thing is his music, which is deathless. Beethoven's appearance, however, was quite different from the type which is designated as the blond Aryan. His hair was very black and his eyes were dark.

Mr. Ludwig's biography is very sympathetic. He picks up such things as the little Beethoven watching his father sell his mother's clothes to the old clothes man, just as Rembrandt, as a child, had watched his father conduct a similar tragedy. His dramatization of Beethoven's visit to Goethe is an especially fine bit. He develops a pathetic picture of the tremendous sensitivity of the tempestuous youngster, and through the pages of the book, one feels the pent-up injustices of life in their fight to find expression in music.

Later, he says, regarding the Beethoven mask seen on thousands of walls, "The gloomy, leonine head of a middle-aged man in repose—one cannot tell whether he is dreaming or thinking—since Beethoven's face, worn and expressive, is the mask of Beethoven that hangs on the wall. His looks would not charm a woman nor urge a man to fight, nor a child to smile. Most people take it to be a death mask; but its magnetic power, as well as the intense inward expressiveness of this poor little piece of colorless plaster, impresses the observer as having been taken from a living being."

We have an idea that this is probably the very finest of the long line of Ludwig biographies and the one by which he will be best remembered.

Almost half of Mr. Burk's book is devoted to very skilful studies of the works of Beethoven, done with high professional efficiency. These will be found of great practical value to conductors, teachers, and students.

Neither writer attempts to gloss over Beethoven's eccentricities or that element of coarseness which is inexplicable to all who know Beethoven solely through his music. One in possession of these two books will have a Beethoven reference library which will prove very useful and dependable.

"Beethoven—Life of a Conqueror"

By Emil Ludwig

Pages: 356

Price: \$3.75

Publishers: G. P. Putnam's Sons

"The Life and Works of Beethoven"

By John N. Burk

Pages: 463

Price: \$2.75

Publishers: Random House

BALLADS OF YESTERDAY

A thousand books could be written upon the ballads of England, Ireland, Scotland, Wales, France, Spain, Italy, and Germany, and yet they would be but a shadow of the great movement to set human romances and experiences to music. Their origin, in most instances, is as obscure as the origin of the mumps. They just came. However, like the mumps, they spread in a most rapid and unaccountable manner. A product of minstrelsy, their composers and authors have long since been forgotten. Their texts and their tunes became garbled by local conditions. They were designed for immediate acceptance, and doubtless many of them were passed on by rote long before they were written. Some were unquestionably improvisations. If you ever have gone into a Kentucky mountaineer's home and heard some of his old man sing *Barbara Allen*, with its interminable verses, don't be surprised if you go to the next county and hear some other bluegrass hill-billy sing a quite different version. A very excellent dissertation upon the subject is *Sidney Northcote's (Continued on Page 684)*

BOOKS

"FORWARD MARCH" WITH MUSIC"

RADIO

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Fourth and Fifth Fingers

In the past two weeks I have been experimenting with my fourth and fifth fingers of both hands in octave playing. Now I realize that when playing for example, the chromatic scale with octaves (legato), I must use my fourth finger on the black keys in order to obtain a smooth legato. But when playing staccato octaves, better tone (much better), more speed, a more even and smoother flow of notes and much more flexibility of wrist in using the fifth finger straight through on both white and black keys.

I consider the fifth finger the most important of all and it serves as a base for much of the other technical work I have spent much time in developing it (octaves, and so on), and now it is much stronger than it would normally be. My teacher tells me I am doing the right thing by using the fifth on the black keys, as the shape of my hand is natural for this.

I have noticed that practically all of the works of Liszt, particularly, and other composers too, call for the fourth finger on the black keys even in staccato playing. The only master I have noticed who used the fifth more frequently is Czerny who, I consider, should know. The only possible advantage that I can see in using the fourth on black keys is that the hand is more at the keyboard for the coming octave.

I should very much appreciate hearing your opinion about this, hearing which you consider best and why; also why the fourth is usually used. I should appreciate your naming some older masters, as well as contemporaries, who prefer to use the fourth; also those who agree with me in the use of the fifth.—H. G. L., Illinois.

The conclusions you have reached are sound and sensible that you do not doubt the authority of anyone else. You will find all artists in accord with that the functions of fourth finger octaves are: (1) to achieve legato; (2) to facilitate speed in certain kinds of passages because the "in and out" movement of the hand on the keyboard is minimized. On the debit side is the fact that both brilliance and endurance are lessened by the use of the fourth finger.

I do not believe that Liszt invariably recommended the fourth finger on black keys. As a rule his compositions are never fingered by others, often by incompetent nonentities. So I wouldn't take their markings as final, by any means.

Again, you strike the nail on the head (the octave!) straight on the head when you write that fifth finger octaves are better for your hand, for I have known cases in which students have been able to play fourth finger octaves in long, brilliant, rapid passages with tremendous power and no loss of endurance. Octaves, like all other technical matters, depend on the individual hand. I have even known excellent pianists who use the fourth finger on black keys in the right hand and the fifth finger in the left! So here again we must be wary, and take our octaves with several grains of salt!

You have been very wise in developing a fifth finger of super-strength. Again, you are right when you claim that it is the most important finger of all. Evidently you have practiced sensible, highly concentrated, fitness-study, through such a policy, steadily and persistently pursued, can one attain that desirable end.

For the benefit of other Round Tablers, I append here a few exercises which I have found invaluable for developing fifth-finger power, independence, and endurance.

The Teacher's Round Table

Conducted Monthly

by
Guy MaierMus. Doc.
Noted Pianist
and Music Educator

Correspondents with this Department are requested to use the Hundred and Fifty Words.

4. Sharply broken octaves with accent on fifth.



5. "Pure" finger octaves, wrist held high, no movement of hand, wrist, or arm.



6. With alternating fifth and fourth fingers (this one is tie-ripped!)



(continue through longer impulses, etc.)

Do not work at any of these longer than a few minutes at a time, and then be sure to rest completely; that is, remove all muscular tension at each.

Result: you will soon have fifth fingers as strong as H.G.L.'s (I hope!).

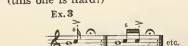
What About the Moderns

In looking over compositions for piano solo, I find a great many studies by Scriabin, preludes by Rachmaninoff, rhapsodies by Debussy, and so on. May I ask you whether these pieces compare in difficulty (or in musical worth) with those of Bach and Chopin, for instance? In other words do they represent a great departure from the works of the old masters: are they typically modern; do they require more effort for less music or vice versa? And on one forte, temporarily, Liszt, Brahms, Mozart, and Mendelssohn, I mean. I am a little bit of a modern composer. I am a little bit of a modern pianist. I am a little bit of a modern teacher. I am a little bit of a modern student. I am a little bit of a modern musician. I am a little bit of a modern man.

And now you've gone and flustered me! I have never been asked such a question before, and honestly I don't know what to say. I am a little bit of a modern man. I am a little bit of a modern musician. I am a little bit of a modern teacher. I am a little bit of a modern student. I am a little bit of a modern pianist. I am a little bit of a modern composer. I am a little bit of a modern man.



2. Same, without holding thumb



well that you have to use vastly different approaches to the composers you mention—Bach and Chopin, Beethoven and Mendelssohn, and so on. Surely, if you have to treat Bach and Chopin differently, (two who are worlds apart) you will find it necessary to distinguish sharply between all classics, romantics, and moderns. And if you are unaccustomed to playing music by twentieth-century composers, you will probably find it more difficult at first than the works of the older masters.

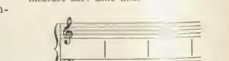
But why you should have to "forage" the classics for Prokofiev, Scriabin and Rachmaninoff is beyond my comprehension. They will always be your great loves. . . . By all means allot some of your time to the contemporary composers who will stimulate you, broaden your horizons, develop new interpretative and technical skills, and bring you back with freshened perspectives and deeper respect for Bach, Beethoven, and Chopin.

Bar Lines

I am twenty years old and have studied the piano for two years. One of the many difficulties I have had to overcome is a tendency to play by measure. The measure bar, cutting the music into little square units, seemed to be a psychological barrier for a time. I would hesitate before attempting another measure or would release the pedal when a note was to be sustained beyond the measure bar. A jerky and unmusical manner of playing was the result.

My teacher explained that I was not unique in this respect, that practically all pupils have to cope with this problem at one time or another. Well, the more I think of it, the more I am convinced that measure bars are superfluous. The student who is learning to play should be taught to play without measure bars as guides in reading, just as well as the measure bars.

Outside of course, a regular distrust of innovation, why wouldn't it be possible to print music with a much less noticeable measure bar? Like this:



If that could be done, the pupil would start right in reading and playing music according to the phrasings, as music should be played.—W. L. B., Washington.

Of course you are absolutely right. The habit of dividing music into rigid metric units instead of phrase measurements is probably the most serious cause of unmusical singing and playing.—Not to mention composing! Your remedy is a good one, but I'm afraid it is impractical because: (1) Bar lines extending through the staves from top to bottom greatly facilitate the reading of music without hesitation and the student must be fully conscious of the phrasing. As you well know, most people refuse to think about music. Try to tell them that they must be fully conscious of the phrasing. As you well know, most people refuse to think about music. Try to tell them that they must be fully conscious of the phrasing. As you well know, most people refuse to think about music. Try to tell them that they must be fully conscious of the phrasing.

(Continued on Page 887)

Music Teachers!
The Hour of Opportunity Is Here!

Practical Ways to Increase Your Income by Taking Advantage of Amazing New Conditions

by Martin G. Everett

THE STARTLING world upheaval has thrown a powerful spotlight upon the value of music to humanity. Hard-boiled business men have been staggered by the hundreds of millions of dollars which have been subscribed for war bonds under the influence of great musical events conducted by "the army that Hitler forgot." This has given birth to a new and compelling respect for the practical value of music. It should be easier than ever now for the teacher to extend his influence and raise his income.

The writer was formerly a professional music teacher, with a large class in a big city. Since then, years in the business world have been such that he continually meets music teachers of many kinds from all parts of the country, and has repeatedly, by various "tips," helped some to attain success. These teachers may be divided roughly into three general classes:

1. Teachers of very extraordinary talent, wide reputation, and real teaching ability: These usually receive the highest fees and have long waiting lists. This, however, is not always the case. Certain teachers in this class are lamentable failures because of personal or business shortcomings.

2. Teachers of the average type of pupil: These teachers are methodical, personable, tactful, professional, alert, and understanding. They charge reasonable rates and usually have plenty to do.

3. Teachers who have been well trained in the art of teaching, but who have no real understanding of their time wondering why others are prosperous.

Practical Steps

It would be impossible to include even in a large volume all of the things that go to make a rational plan for insuring professional success in music teaching. Each case, because of human variability and the wide range of local conditions, must be given individual attention. It would be of immense help if it were possible for many teachers to have an experienced business counselor at hand to give regular advice about the endless, practical business problems of the profession.

Perhaps your best approach to the very necessary problem of raising your income is to make a personal estimate of your assets and your liabilities. This may be done best by answering with great candor and exactness a series of intimate questions—putting down, after each question, an estimate in percentages of what you honestly feel is the mark you should receive (whether

25 per cent, 50 per cent, 80 per cent, or 100 per cent), just as though you were checking up on the examination of some other teacher. Here are four sets of revealing questions. After each question put down the percentage of excellent answers you feel each section, divide the total by the number of questions answered. Finally, add the totals of the four sections, divide by four, and note where you seem to stand. This quiz, if frankly answered, may give you an inkling as to your shortcomings or the reason for any lack of your success.

Successful I. Q. Test for Teachers

1. Mental and Personal Attitude
Do I regularly maintain a wholesome, rational, optimistic attitude toward life in general? —%
Do I greet people with smiles? —% Is my mental bent hopeful and constructive? —% Do I know the art of minding my own business? —% Do I avoid fault-finding? —% Do I make friends and keep them? —% Do I have a firm faith in the future? —% Do I laugh at petty fears and worries? —% Am I looked upon as a positive, magnetic individual? —% Am I broad and tolerant? —% Do I have a wide social range? —% Do my pupils really like me? —% Do I exercise an uplifting influence upon my pupils in fields other than music? —% Do my friends concede that I possess common sense? —% Have I a visible sense of humor? —% Do I see things from the point of view of the other fellow? —% Am I selfish? —% Do I enlist the friendly cooperation of others? —% Does anyone ever say about me, "He thinks he knows it all"? —% Do I enjoy my work? —% Do I stress my own importance to pupils instead of thinking only about the pupil's welfare? —% Am I a mollusk? That is, do I wait with my mouth open for the

food (business) to float in, or do I go out and enthusiastically seek it? —%
Total —%
2. Physical Condition of Teacher
Am I in general good health? —%
Do I radiate well-being? —% Do I get proper food, abundant sunlight, sufficient rest, the best vacations, and enough exercise to keep me in such shape that I am eager for work? —% Do I, as a rule, feel a spring in my walk? —% Do I feel a healthy content in my hands as I play the piano? —% Do I have periods of prolonged lassitude? —% Do I have a regular physical check-up by an able physician? —% Do I suffer pronounced periods of depression? —%
Total —%

3. Professional Fitness
Is my professional fitness on a par or better than that of my colleagues? —% Are my pupils producing results that make me eager to have them compared with the pupils of other teachers? —% Do I read the latest musical books and magazines and keep up with the newest thought in my profession? —% Do I unflinchingly keep up my practice daily, just as in the days when I was a student? —% Do I make it a regular business to visit music stores, or through the "On Sale" system study the best new music coming from the presses? —% Do I read good books and magazines on general subjects, so that my conversation is bright and up to date? —% Do I understand child psychology? —% Do I teach above the heads of my pupils? —% Do my pupils enjoy the music I give them? —% Do my pupils leave the studio keen with animation and smiles? —%
Total —%

4. Business Grasp
Do I really know what I want to accomplish in my teaching work? —% Have I a well-coordinated plan leading to that accomplishment? —% Do I set down in black and white the things I propose to do and then find out the best way to bring them about? —% Do I keep my studio up to date in every respect? —% Do I discard pictures, musical instruments, furniture, wallpaper, and books and replace them with others new and then, so that my music room does not suggest old-fashioned stuffiness? —% Do I have modern means of filing and keeping accounts? —% Do I manage to create a feeling of cheer and welcome to the pupil when he has to wait for his lesson? —% Do I keep fresh flowers on the table? —% Are my pupils my best advertisement? —% Do I avoid (Continued on Page 686)

Send Us Your Best Ideas

Upon Raising the Teacher's Income

THE ETUDE will pay \$5.00 each for the ten best ideas for raising the teacher's income, expressed in not more than 150 words. All contributions to this contest must be received at the office of The Etude, 1714 Chestnut St., Philadelphia (1), Pa., before January 1, 1944. Keep a copy of your article. No rejected manuscript will be returned. Be sure to put your name and address on your manuscript.

"FORWARD MARCH WITH MUSIC"

OCTOBER, 1943

THE ETUDE

"FORWARD MARCH WITH MUSIC"

"Since Singing Is So Good a Thing"

Was Sir William Byrd the Greatest Musician of His Time?

by Althea Bass

THIS YEAR 1943 marks a great quadricentennial in music. Four hundred years ago, probably early in the year 1543, Sir William Byrd was born. Since England has always made less of her musicians than of her statesmen, her generals, and her admirals, it is not generally known that Byrd was not only the greatest of English musicians but also perhaps the greatest musician in the world in his day.

He was "bred up to music" in Lincolnshire, and by the time he was twenty years of age had been made organist of Lincoln Cathedral. For sixty years more he lived on, a member of the Chapel Royal from 1570 until his death and the organizer of innumerable musical performances, both sacred and secular. He composed an unbelievable amount of music including "three Masses, over two hundred motets and graduals, a setting of the Passion according to St. John, a great number of psalms and anthems, services for the Protestant ritual—one of which is on the largest scale ever attempted—madrigals, songs, and instrumental pieces for strings and for virginals."

Yet, in spite of all these attainments, William Byrd is only now in the twentieth century coming into the recognition due him. Byrd's birth antedated that of Bach and Handel by one hundred and forty-two years. Born twenty-one years before the birth of William Shakespeare in 1564 and dying in 1633, seven years after Shakespeare's death, Byrd was living in that small island of England and composing great music over almost the same period of years as that in which Shakespeare produced his great dramas. Even Shakespeare was not always given his due in England, where at times French and Italian arts were likely to be more intriguing to the fashionable than the native English product, and where, in 1661, the diarist John Evelyn could write after Charles II had been recalled from exile, "I saw 'Hamlet, Prince of Denmark' played, but now the old plays begin to disgust this refined age, since His Majesty's being so long abroad."

Peccol Handicaps

Byrd had a particular disadvantage in that, in an age when England had become Protestant, he was a devout adherent of the Catholic faith. His was declared his desire to "live and dye a true and perfect member of the holy Catholique Church without which I believe there is no Salvation for me." While, as a Catholic, he could expect no conspicuous favors or publicity from Queen Elizabeth or from her successor King James, he was never endangered because of his faith. The Tudor rulers knew the value of a fine musician, whatever his faith. Henry VIII set the fashion to be musical, and passed on to his children his knowledge of and devotion to music. So Byrd remained



ONLY EXISTING PORTRAIT OF BYRD

This picture, dating from 1794, was collected by Nicolo Hyman (Brentius de Mon) and was included in the manuscript of his projected "History of Music."

all his life one of the "Gentlemen of the Queens Majesties honorable Chapel." A far greater disadvantage to Byrd's permanent recognition was the fact that, until the twentieth century, his works were never adequately published and existed almost entirely in the scattered separate parts for which they were written, or in his manuscripts. Thus, no widespread recognition of his achievements was possible. It is as if, of Shakespeare's *Macbeth*, only the part of Lady Macbeth were known. A single musical part hinted at something original and magnificent; but a sound and lasting reputation is built on more than hints. A music lover with only the second tenor's part of Byrd's *Thoung Amariylls Dance in Green* could scarcely be blamed for not knowing how delicately intricate and musical that madrigal is; and a choir with only one part of the *Magnificat* from his "Short Service" could scarcely know the exaltation it reaches as a whole.

To a historian, the year 1588 is significant in English history because it marks the defeat of the Spanish Armada; to a musician, it is significant because it marks the appearance of the first truly English madrigal at a time when the madrigal was, in words and music alike, an Italian achievement. This madrigal was Byrd's *The Fair Young Virgin*, in a volume called "Musica Transalpina";

and its appearance in that volume prompted the editor to explain, "There be some English songs lately set forth by a great Maister of Musike, which for skill and sweetness may content the most curious." But before the year 1588 had ended, the world had been granted not one published part-song of William Byrd's but a whole volume, of which the full title was, "Psalmes, Sonets, & Songs of Sadnes and Pietie, made into Musike of five parts; whereof some of them going abroad among divers, in untrue copies, are here truly corrected, and the other being Songs very rare and newly composed, are here published, for the recreation of all such as delight in Musike."

Advice on Singing

At the beginning of this 1588 volume, Byrd addressed an "Epistle to the Reader," in which he set forth his well-known reasons "to persuade every one to learne to sing:

"First, It is a knowledge easily taught, and quickly learned where there is a good Maister, and an apt Scoller.

"2. The exercise of singing is delightful to Nature & good to preserve the health of Man.

"3. It does strengthen all the parts of the breast, & doth open the pipes.

"4. It is a singular good remedie for a stutling & stammering in the speech.

"5. It is the best meanes to procure a perfect pronounciation & to make a good Orator.

"6. It is the only way to know where Nature hath bestowed the benefit of a good voice: which gift is so rare, as there is not one among a thousand, that hath it; and in many, that excellent gift is lost, because they want Art to expresse Nature.

"7. There is not any Musike of Instruments whatsoever, comparable to that which is made of the voices of Man, where the voyces are good and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve God therewith; and the voyce of man is chiefly to be employed to that end.

Since singing is so good a thing, I wish all men would learne to sing."

In this 1588 volume alone, there are songs of such permanent and satisfying beauty as to make him remembered as a composer. Here, besides *Thoung Amariylls Dance in Green* are the *Lullaby* which in its simple beauty is a perfect Christmas song, the triumphant *My Mind to Me a Kingdom* (is based on a poem ascribed to Edward Dyer), and the magnificently sorrowful *Come to Me, Grief, Forever*, which was a funeral song in the British campaign in Flanders. That song is as exalted an expression of grief for a fallen soldier today as it was in 1588. (Continued on Page 678)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

A Conference with

Astrid Varnay

Leading Soprano of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

DURING THE SEASON of 1942, the operatic firmament was brightened by a new luminary in the person of Astrid Varnay, an unusually young American girl whose opulent voice and sensitive stage portrayals gave immediate promise of a notable career. Normally speaking, an operatic debutante calls attention to herself if she demonstrates her ability to sing and act well. Miss Varnay did this, and a great deal more besides. The circumstances of her debut were entirely unusual. She was hardly of age, in the voting sense of the term; she was all-American trained; she had never appeared on any stage prior to her assuming the leading soprano roles in Wagnerian repertory at the Metropolitan Opera; and she was called upon to sing those roles immediately after Kirsten Flagstad. The fact that the inevitable comparisons resulted entirely to Miss Varnay's credit aroused interested wonder as to how she did it. There was one circumstance in her background that contributed to her success; her parents were musicians. Her father was a singer and director of distinction, and her mother devotes herself to voice teaching, following a successful operatic career. But an advantageous background alone has never yet produced a great singer. To what does Astrid Varnay attribute her success, and how far can other ambitious beginners hope to duplicate it?

An Unexpected Success

"With the average young singer," Miss Varnay states, "the dream of success begins before she is really prepared. She believes she has a fine voice—she waits for the moment when someone will give her the chance to use it. That is accurate enough as far as it goes—but it does not go far enough! The wise singer lets her planning begin considerably in advance of the great chance. The point is, she must be ready for opportunity when it comes. That, regrettably, is what many ambitious singers do not realize. The greatest artistic opportunity is worth only what the singer can do with it. If you want to open a store, you must have merchandise to sell. The more you have in stock, and the better the quality is (and there is ample opportunity to compare), the better are your chances for success.

"I have often been asked just how the Metropolitan happened to summon me when Mme. Flagstad's retirement left a gap—in her case, an unfillable gap—in the Wagnerian section of the company. I had applied for no audition; I had entered no competitive audition; the merits or demerits of my work were quite unknown,

inasmuch as I had never appeared on a public operatic stage. After learning the technic of vocal placement from my mother, I began to study operatic roles—not for any prospect of immediate use, but because I realized that only the complete mastery of all the Wagnerian parts would make me valuable as a singer. I may say that I have sung operatic roles in their entirety—not merely single arias—ever since I was able to stand on my own feet, vocally speaking. It is a mistake to sing sustained and difficult music before the voice is ready to support it technically. But once it is ready, it is an equal mistake to postpone the approach to full serious study. If the voice can support one aria, it can encompass several; if it can encompass several, it can stand the transitional passages and thus develop gradually to support a complete operatic part. I always have believed this and I put it into practice.

"Thus, though I began my formal vocal studies not earlier than 1938, and began my repertoire studies in 1939, I had learned the Wagnerian parts complete in 1942, as well as some other parts, in order not to become one-sided, together with a good stock of songs and oratorios. My coach was pleased with my work and asked an eminent conductor to hear

me in order to make sure of his own judgment. I sang for the gentleman and he advised my coach to ask Mr. Edward Johnson, General Manager of the Metropolitan, to listen to what I could do. Both these auditions were based solely on a desire for advice; at the time the arrangements were made, there was no thought of my entering the Metropolitan. Yet, when that company desired the immediate services of a soprano who already had mastered a number of Wagnerian roles, they remembered me. Had I possessed the voices of Nordica, Fremstad, and Flagstad combined, I should never have been given that magnificent opportunity without a very sure knowledge of the specific roles that were wanted at that specific time. Thus, it was my readiness for the big chance that stood me in good stead.

"Here I would like to add another thought: in studying rôle after rôle, one gains in each respect. One develops musicality; the voice grows, and each new rôle brings new technical and spiritual experiences from which one derives further benefits for those rôles which already have been studied. Of course, one thing is required from the student: there must be repetitions again and again, until each part is so sure that one can sing the rôle at a moment's notice.

"How shall the young singer be ready for opportunity? It is, of course, impossible to prepare for everything. The young singer should first of all make sure of special talent. It will be evident whether she possesses a soprano or contralto voice, whether it is lyric, coloratura, or dramatic. On the other hand, the singer should recognize her limits and never try to overstep them. You cannot build a house from the roof; you must start with the foundation. Later you may add one or the other part which has not been originally planned. Only in this way may the singer prepare herself for her future responsibilities.

"At the next step, the singer should find out whether her voice is fit for operatic parts or only for smaller work. Only expert judgment from professional people, who (Continued on Page 678)



ASTRID VARNAY

VOICE

"FORWARD MARCH WITH MUSIC"

OCTOBER, 1943

by William D. Revelli

and 4.

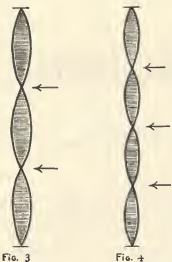


Fig. 3

Fig. 4

These can clearly be seen if the harmonic is played loudly by the instructor. Each time attention is called to the fact that the string does not vibrate at the places indicated by the arrows in the diagrams. These places of no vibration are called "nodes." Also, we tell the child that all of these harmonics are constantly sounding in the string and mixing with its tone; and we demonstrate this by playing near the bridge with the bow, lightly (*pizzicato*), whereupon he hears the harmonics mingling with the tone. We call them individually into audible prominence by permitting and helping the nodes to form as described above.

Now, if we draw the bow across a place on the string where the node of some harmonic would be, we make a spot of *maximum* vibration there instead of a place where no vibration might occur. This means we have eliminated that particular harmonic from the total ensemble of the tone color of that string. Thus, by eliminating harmonics at will, we change the resulting color of the string.

If we bow the string at one-seventh its length, we eliminate the most discordant of the harmonics and the tone has better quality. If we bow at one-fifth the length of the string (over the edge of the finger board), the tone becomes very mellow and loses greatly in brilliance, because we have eliminated the harmonic corresponding to the third of the chord. On the G-string it would be the B harmonic that is taken out of the tone. Since the B of the G-B-D chord is the note that gives richness, its elimination is very noticeable. This is why the conductor sometimes asks his orchestra to play over the edge of the finger board when a softly mysterious quality is desired.

Note that in playing a passage of solid tones (not harmonics) the bow must vary its distance from the bridge for these effects, so that the fractional section of the string used is based on that length of the string between the fingered note and the bridge.

This "distance from the bridge" is also a factor in the playing of *pizzicato* notes. Where the right hand plucks the string we set up a spot of maximum vibration. The finger doing the plucking should be used flatly on the string, not on its tip. The tone is too brittle if the right-hand finger is on its very tip, and this brittle effect is made even more exaggerated if the nail of the plucking finger accidentally hits the string.

If we would learn how to make a really good *pizzicato* note we should observe the harpist who

is, after all, the real authority on the plucked string. The harpist, in his hand positions, gets his fingers rather parallel with the length of the strings, not at right angles to them.

Also, for clean *pizzicati*, the left-hand fingers must hold the string down tightly.

Lastly, and most important of all, let us get the beginning student to relax. So often the beginner clutches his bow, and clutches the fiddle-neck as though he were engaging in a fist fight. If we can get our violin beginners to bend the bow-thumb outward, not cave it inward, and curve the little finger so that it rests lightly on top of the stick, we shall have a foundation on which to build a real bow technique. If we can get the left thumb to relax and point straight up, not toward the scroll, we have the beginning of a left-hand technique.

Broken D and G Strings

by Battle Harris

QUITE FREQUENTLY when the violin student takes his instrument from its case he finds the D or G string broken. In nine cases out of ten the string will be found broken at the tailpiece, which fastens in the tailpiece. He takes the string off, discards it, and goes to the music store for a new one. This takes up the time of the practice period and means extra expense as well. The broken string may be in good condition otherwise and need not be cast aside, for it can be mended in a few minutes and made to last for a long while. It is very easy to do and the results are highly satisfactory.

The proper way to make this repair is to take a strand of ordinary sewing thread which is fairly strong and wind it on the end of the string and into a hard ball. The winding of the broken string will be found loose at the end, and the thread may be intertwined with this to make it hold. The thread must be wound very tightly around the end of the string and the ball made large enough to catch under the slot in the tailpiece when the string is inserted. This kind of repair eliminates tying a new knot in the end of the string, which often renders it too short to be used. In this way the string is left long enough for the operation to be repeated, should the string break again at this same place.

Famous Statesmen on Music

"Music is an enjoyment, the deprivation of which cannot be calculated."—THOMAS JEFFERSON.

"Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man."—WILLIAM E. GLASTONE.

"The man who disparages Music as a luxury and non-essential is doing the nation an injury. Music now, more than ever, is a national need."—WOODROW WILSON.

"Music is the art directly representative of democracy."—CALVIN COOLIDGE.

"Music, because of its ennobling influence, should be encouraged as a controlling force in the lives of men."—FRANKLIN DELANO ROOSEVELT.

★ ★ ★ ★ ★
"FORWARD MARCH WITH MUSIC"

The Etude Musical Quiz

by Charles D. Perloe

THE CONSISTENT and intelligent listener of to-day knows almost as much about music as the average musician does. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instructions in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; better than average: 60; good: 70; excellent: 80 or higher.

1. An organist and composer who greatly influenced Bach was:

- A. Byrd
- B. Franck
- C. Buxtehude
- D. Haydn

2. Schubert's "Unfinished" Symphony is numbered:

- A. No. 9
- B. No. 8
- C. No. 3
- D. No. 7

3. Which composition was not written by Rimsky-Korsakoff, but was revised by him?

- A. *The Capriccio*
- B. *Night on Bald Mountain*
- C. *Russian Easter Overture*
- D. *Sadko*

4. A fuguetta is a:

- A. Word meaning "fiery"
- B. Type of French horn
- C. Woodwind instrument
- D. Short fugue

5. Which one of the following is not a harpsichordist?

- A. Yella Pessi
- B. Wanda Landowska
- C. Alice Ehlers
- D. Georges Barrère

6. All, but one, of these are dance forms. Which is not?

- A. Gigue
- B. Mazurka
- C. Villanelle
- D. Minuet

7. Verdi's last opera was:

- A. Simon Boccanegra
- B. Don Carlos
- C. Otello
- D. Falstaff

8. Composer of "Tragedie of Salomé" is

- A. Oscar Wilde
- B. Florent Schmitt
- C. Franz Schrecker
- D. Richard Strauss

9. A great violoncellist is:

- A. Artur Schnabel
- B. William Primrose
- C. Gregor Piatigorsky
- D. Egon Petri

ANSWERS

1-C, 2-B, 3-B, 4-D, 5-D (Barrère is flutist), 6-C (a verse form), 7-D, 8-B (this is not to be confused with Strauss' opera "Salomé"), 9-C.

THE ETUDE

RECENTLY I visited the eminent violinist, Joseph Szigeti, at his hotel in New York.

He was practicing the violin concerto by Prokofiev when I came in. He continued playing the wonderful passages with their short, poignant, genuinely Russian motifs. After a short time he said abruptly, "Do you know, people speak here about one else, but Shostakovich, as if he were the only composer in the world. I think, however, that Prokofiev is more magnificent. Prokofiev's violin concerto is one of the greatest works of its kind and Prokofiev expresses, as does nobody else, the Russian soul."

Szigeti is not only a violinist and a musician of genius, but also a brilliant thinker and an artist with a keen sense of responsibilities to his art. In a conversation which ensued, the age-old romance of the violin was discussed and with this conversation the following notes were made.

There lay his violin, a famous Guarnerius—nothing more than a piece of wood on which, as if by a miracle, he produces tones which express all the joys and sorrows of mankind. What remarkable problems such an instrument presents! Not even the most intricate of the modern sound machines, with their miracles of technical advancement, are capable of imitating its tone or improving it; no science, no technical knowledge of any kind has ever been able to penetrate the secrets of the Italian violin maker who created the instrument. The old violin makers took their secrets with them into their graves, and thousands of brains since that time have labored vainly to decipher the riddle of their art. We have built airplanes, invented the radio, constructed the phonograph. We have discovered the spherophone, and the most fantastic sound machines, but we have not been able to manufacture an old Italian violin. This is truly a paradox.

It has been said that it was the wood used by the old violin makers, Guarneri, Amati, and Stradivari, which gave their instruments that wonderful tone, the wood which was at that time floated down from the Alpine rivers into the upper Italian coastal plain, whereas nowadays it is transported on dry land. It has also been claimed that the dampness of the wood was a decisive factor in producing the beauty of tone of the old

violins. Many have likewise asserted that the varnish used by the ancient makers was the secret of the violin's ethereal singing. But we know today that the violin is built according to definite laws of technique, and that its beauty of sound is dependent upon the vibrations of the violin tone and that these vibrations again depend upon the strict observance of exact proportions required for the parts of the violin, and the facts of ruthlessly scientific exactness.

A Widespread Art

We also know that the science of violin making was widespread in the seventeenth and eighteenth centuries, even if it was not put into written or printed form. But when the great physicists of the nineteenth century began with much research to acquaint the old teachings of violin construction, which in the seventeenth and eighteenth

centuries had been a kind of professional secret, had been lost. The violin makers of the seventeenth century had guarded their art as if it were with a miracle, he produces tones which express all the joys and sorrows of mankind. What remarkable problems such an instrument presents! Not even the most intricate of the modern sound machines, with their miracles of technical advancement, are capable of imitating its tone or improving it; no science, no technical knowledge of any kind has ever been able to penetrate the secrets of the Italian violin maker who created the instrument. The old violin makers took their secrets with them into their graves, and thousands of brains since that time have labored vainly to decipher the riddle of their art. We have built airplanes, invented the radio, constructed the phonograph. We have discovered the spherophone, and the most fantastic sound machines, but we have not been able to manufacture an old Italian violin. This is truly a paradox.

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HAROLD BERKLEY

Fiddles and Fiddlers

by Paul Nettl

polyphonic playing easier than it is today. The player could make his bow more taut as he played. And so the violone, double bass and the brilliance and tenderness of the modern violin; and, what is important, a violin player could not express automatically and directly his emotions by means of his instrument. The classical violinist, the violinist of the eighteenth century, was able by the pressure of his right hand without any other devices, such as loosening up the bow, to create a *crescendo* or a *decrescendo*.

The violin was often looked upon as a demonic instrument. This piece of wood, which creates such wondrous tones, has always been regarded as an instrument of magic. Primitive peoples call or charm their divinities with drums and violins. In modern times, like a sorcerer, Paganini charmed his whole age and made his listeners insane. There is no other instrument around which so many legends and fairy tales center as around the violin. One of the greatest violinists of the eighteenth century, Tartini, was brought by his violin to a remarkable mysticism. Many of his sonatas and concertos are not understandable until one decipheres the explanations and title heads which he added to his works in a secret code. His famous "Devil's Trill Sonata," according to his own testimony, he wrote when Satan himself appeared and played for him on his violin so wonderfully that he wanted to break his instrument and abandon music entirely. In his relations with Satan, Tartini had a great secret, Niccolò Paganini. He brought the technique of violin playing to such a height and led such a hectic life that he was actually accused of having sold his soul to the devil. People told the most terrifying stories about him. They supposed to have killed his beloved in a jealous fit, to have been confined to a dungeon and there, in the saddest solitude, to have developed his talent. When all strings but his G string had broken, he was forced to develop on it the unsurpassed, single-string technique which made him famous. In the dungeon, too, he sealed his pact with the Devil. One hundred years ago people believed this generally. (Continued on Page 680)

SPECIAL ANNOUNCEMENT

The Etude Music Magazine takes pleasure in announcing the appointment of Harold Berkley as editor of the Violin Department, succeeding the recently deceased Robert Braine, teacher of the well-known violin virtuoso, Francis MacMillan. Mr. Braine edited the department since 1908 and had a large and appreciative following.

Mr. Berkley for many years was a member of the faculties of the Institute of Musical Art (Bullard Foundation), and led the David Mannes School of Music. He was head of the string departments of the Cleveland Music School Settlement, and of the Hartford School of Music, and is one of the kindest, clearest, and most progressive writers of the present day upon the violin. His articles are interesting, trenchant, human, and practical.

Mr. Berkley was born in England and at the age of three received violin instruction from his father, a gifted amateur. Later he studied with William Henley, and after coming to the United States continued his studies with the late Franz Kneisel. He has concentrated in this country and in Europe. His intimate acquaintance with the standards, as well as the modern, violin literature, his association with eminent virtuosos, and his practical experience in conducting and teaching insure many interesting surprises for our readers. He is the author of two highly successful books, "The Modern Technique of Violin Bowing" and "12 Studies in Modern Violin Bowing."

VIOLIN

Edited by Harold Berkley

"FORWARD MARCH WITH MUSIC"

OCTOBER, 1943

Does Manual Labor Affect Piano Playing?

Q. I would appreciate it greatly if you would give me your advice. I am a high school student seventeen years old, and I have been working in a bowling alley for me or three hours a day several days a week. I have been taking piano lessons for several years and I would like to know whether the handling of these pins and bowling balls could possibly affect or injure the muscles of my wrists or hands and in this way interfere with my playing the piano.—R. K.

A. I have had no personal experience with your particular problem, but my guess is that no harm will result from the kind of work you are doing. As a matter of fact, the handling of bowling pins and balls is probably good exercise for hands, arms, and shoulders, so it ought actually to strengthen the muscles used in piano playing. The only question is whether the hours you are devoting to this work will not cut down too much the hours you ought to be practicing. I might add that if your hands and arms are tired after you finish the bowling alley it may be harder to control your finger action at the piano at that time, so you had better do most of your practice in the morning when your muscles have had a chance to get rested.

What Is a Euphonium?

Q. Will you please tell me the difference between a euphonium and a baritone horn?—C. J.

A. There is considerable confusion in the names of the brass-wind instruments, but in general euphonium, baritone horn, and tenor tuba refer to the same instrument and play the same part. The instrument is either a large saxhorn or a modified saxhorn, ordinarily built in B-flat. If you want more detailed information I suggest that you consult "Orchestration" by Forsyth or "A History of Musical Instruments" by Curt Sapsford.

About Transposing and "Playing Just for Fun"

Q. Will you please inform me of the rules for transposing exercise to different keys? I am referring to a book of finger exercises for beginners.

2. Do you think it is good policy to praise a talented seven-year-old pupil for playing pieces carefully at home? This child loves to read over new pieces in a book of standard airs ("Old Rock Joe" and so on)—it is a "first-grade" arrangement of the songs. Her hand position does not seem to be thought of and she does not understand the value of the dot or an eighth or sixteenth note, so she does not keep correct time. What shall I do?—V. B.

A. 1. In order to transpose on an instrument one must know the scale of the key to which one is transposing. Thus if a piece is in C and one wants to transpose it to D, one must know that in the scale of D there are two sharps, F and C; so that instead of playing F one plays F-sharp, and instead of C one plays C-sharp. In playing in the new key each note is moved up one degree on the staff, remembering that F-sharp and C-sharp replace F and C every time. But the new key is E, one must know that the major scale beginning on E has four sharps, F, C, G, and D; therefore one

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

plays F-sharp, C-sharp, G-sharp, and D-sharp instead of F, C, G, and D each time, and so on. Beginners often transpose by ear, the sound of the key telling them whether it is right or wrong. This usually involves a certain amount of fumbling, but there is no particular harm in such a "trial-and-error" process. Eventually, however, the pupil will have to learn the signatures of the various keys.

2. I do not think it a good thing to praise careless playing because it is careless, but I think it an excellent policy to encourage children to play "just for fun" even though they may make mistakes. If the parent is a musician he may sometimes say to his child, "That doesn't sound very well, are you sure it is right?"

If he says this in kindly fashion the child will probably reply, "Will you come and help me?" This will probably lead to both of them looking at the notation, and the parent may then say—still with a smile, "You see, it is a sixteenth note and you were playing an eighth; it should sound like this . . ." (The parent demonstrates.) But all this must be done in a spirit of friendly, informal guidance rather than in a critical, scolding voice. Parents scold their children too much and praise them too little—that is why so many children hate to practice. Even if a child makes mistakes he should still be commended for trying; and after being praised he will not resent it if you tell him kindly about some details that were quite right. But make him feel good by praising him before you do any correcting. You might try this scheme on the rest of the family too—it works!

What About Music in the Junior High School?

Q. I am teaching music in a junior high school of about five hundred pupils. Music is required twice a week for seventh grade and once a week for eighth and ninth graders. I would like some help in planning lessons for these classes. The section in which I teach is completely unmusical, which makes my task a difficult one. Also I have a class of lower-middle-class boys who are interested in nothing but jazz. It had occurred to me to have these boys make up and play crude musical instruments, but I do not have the proper equipment. Could you recommend any books that treat of lesson planning? I have read several books on the principles of junior high school music, but these do not help me in planning lessons.—F. W.

A. Most junior high schools provide two types of music instruction: (1) the General Music class, which is intended

and teaching skill. And, finally, I will tell you that I base my opinion of the great importance of the General Music course on the fact that here we have a chance at all the children—a chance to show them that music is a lovely, wonderful thing which a large majority of them will like so well that they will want to go into some of the elective music courses when they have completed the required work.

I do not have space to go into detail and I could not in any case give you specific directions for planning your classes without knowing more about the conditions in your particular school. But I venture to express the opinion that singing is the most important activity in the General Music class; that participating is better than unison singing, but in the low-mentality groups it may not be feasible; that your pupils will be more interested in singing if you search out really lovely songs for them to sing; that constructing instruments in the General Music class is usually not practicable, but creating melodies is entirely feasible; that carefully planned listening lessons, well coordinated with the singing lessons will often stimulate keen interest; and that these children ought to be developing the power to read music without the aid of an instrument, even though you will sometimes provide an accompaniment to their songs as a means of enriching the musical experience. I hope this will be of some help to you, and I suggest that you also look up Chapter 4 in "Music in the Junior High School" (Gehrkens), and Chapter 26 in "The Teaching and Administration of High School Music" (Dykema, Gehrkens). These books may be secured from the publishers of THE ETUDE.

How Soon Can One Teach?

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms, are not published.

to provide all children with a taste for music—a sort of orientation course; and (2) various elective classes, these being planned for those who are especially interested in music and want to do more with it than is actually required by the province of the General Music course but to introduce music to them in so favorable a fashion that a great many will have aroused in them a desire to elect various courses in music during their remaining years in both junior and senior high school. Among the elective courses there should be some special groups for those who like to sing; orchestras, bands, and other ensembles for those who want to play and class in "theory" and "appreciation." The general principle is that as many different varieties of musical instruction should be provided as is consistent with the ability of the music teacher or teachers and the equipment of the school.

It is evidently "General Music" that troubles you, and I will tell you at once that there are many others all over the country who are similarly troubled. I will tell you also that I myself consider the General Music class both the greatest and the most difficult of all the opportunities that we music teachers in the public schools have, and the greatest challenge to our imagination



A SPLENDID MUSICAL ACCOMPLISHMENT

Minnesota operates, as a part of its regular public school system, the Michael Dowling School for Crippled Children in which music has been found of very great therapeutic value in bringing self-control and poise to children, especially in cases of spastic paralysis. This orchestra of thirty-five boys and girls has three rehearsals weekly.

AMONG the patients of the Michael Dowling School for Crippled Children in Minneapolis, was a girl who had lost both hands and feet. The decisive factor in the cure of such patients is not physical but mental. Upon the mental attitude this girl took toward her affliction, hinged her entire future life. If she accepted her condition as hopeless, as an "out" for life's responsibilities, she would remain an invalid for the rest of her days. On the other hand, if she took the hopeful attitude, that her trouble need not be a handicap, nothing could defeat her.

At this school, music has been found one of the best means of getting children to take the hopeful attitude. They are taught to sing and to play instruments, individually and collectively. This girl had set her heart on playing the trumpet. But how—without hands to hold it and manipulate the valves? Nevertheless, after considerable experimentation, this problem was ingeniously solved with the aid of special devices. From the

planning by ear but I never got to college or even had the opportunity to study piano until two years ago, although I loved the music class in junior high school and sang in the choral club in the senior high. I am now my own initiator in guiding young children and feel that besides my piano lessons there is much other study that ought to do. Can you recommend some good books on teaching? How long would it take to teach a child to play the piano? Would there be any hope of a scholarship to a music school at my age (12)?—E. W.

A. I am glad to know that your study of piano is working out so well, but I advise you to continue until you can play at least fourth or fifth grade music before you attempt any teaching. In addition to taking piano lessons and practicing at least three hours a day, it would be a fine thing for you to take a course in harmony and you ought also to be reading books on music appreciation and music history. You will find an excellent assortment of such material in the music department of the Cleveland Public Library.

As to a scholarship at a music school, my guess is that you would have more difficulty in getting such a scholarship than a younger person would. Nevertheless it might be worth trying. In case you decide to do it, get your piano teacher to help you work intensively with the compositions of composers of the last century for several months and when you have mastered them, write or telephone the directors of several music schools in an audience. These are Oberlin, and the Cleveland Institute of Music.

(Continued on Page 680)

Healing Children with Music

Occupational Therapy with Musical Instruments

Works Seeming Miracles with Youngsters

by Doron K. Antrim

It has been estimated by John H. Olsen, Superintendent of the Richmond Memorial Hospital at Prince's Bay, Staten Island, that "the use of music in musical therapy, the movement is developing, and readers of THE ETUDE are qualified to keep in touch with it. Music has been found of great value in the hospital in producing repose and relaxation, thus removing nervous strain."—Eaton's Note

persists, they will have a lifelong alibi for failure. Music does much more than change that attitude.

Amazing Adjustments

Some of the most amazing instances of adjusting abnormal children to normal patterns of behavior come from Bellevue Hospital, Bellevue, New York's problem children. When they are given up as hopeless, the Children's Psychiatric Ward gets them.

To this ward was recently sent an incorrigible boy of seven. Classed as the "hyperactive" or over-active type, he was destructive, domineering, abusive, wildly impulsive, and he terrified other children who refused to play with him. At home his parents had to lock doors, windows, dis-

connect the gas, and watch his every move. "When brought to us," said Dr. Loretta Bender, psychiatrist in charge of the ward, "he would not sit still through a meal. He ate so fast he vomited his food and would not gain weight normally. At first he completely exhausted himself and everyone else."

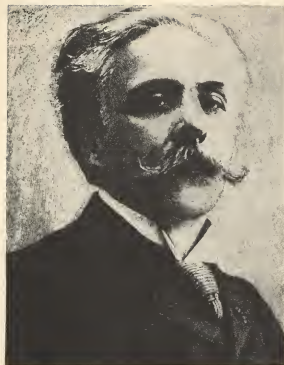
Then came a change. A part of the ward treatment consists of three music sessions a day in which the children do stringing games and play rhythm instruments. For the first time in his life, this boy was able to expend his energy harmlessly and subdue himself to the group. He played a tambourine, marched, sang with the others, and derived great satisfaction and appreciation from it all. He began to eat normally and gain weight, and to get along with other children. His music teacher was amazed when told that he was considered a problem. In fact, he was her "darling."

An illegitimate girl came to the ward from Children's Court. Although nine, she had never been to school. At first she was so shy that she curled to cover when anyone looked at her, and spent most of her time weeping. This problem was also solved in the music room. The girl discovered she had a voice, and with its use came self-confidence and the feeling that she was of some use in the world—that she really belonged. Gradually she learned to play happily with other children.

An over-pampered Italian boy was brought to the ward grimly defiant, refusing to speak a word. The music class broke his shell of silence. Prate awoke in him. He wanted to excel in music, but he did that he must apply himself. And he did. Eventually he took on the characteristics of a normal boy.

These are just a few of the unusual results Bellevue is obtaining with maladjusted children. "I am quite convinced," said Dr. Bender, "that the music activity reaches the subcortical centers of the brain where other activities do not, and thereby helps to integrate the personality which is going to pieces in these children."

As a therapy, music affects us in three ways, according to the investigators; physically, psychologically, and chemically. (Continued on Page 686)



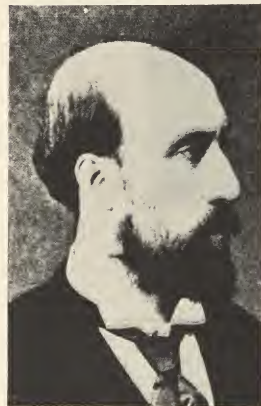
GABRIEL FAURÉ
The Composer

RECENTLY one of my students asked me for a list of French modern songs, and I included *Solo* by Gabriel Fauré, one of the most outstanding ones ever written by a French composer. She went to an important store and ordered the song from the head of the sheet music department, who knew her discriminating tastes. "I am surprised to hear that you plan to use this title music," he remarked. As my student looked at him with surprise he added: "Yes, Fauré is so ordinary. Think of *The Palms*, or *The Crucifix*!"

A few days later I was in the same store looking over a display on the counter. In an album of arrangements for Solovox and piano, I was amazed to find *The Palms* under the name of Gabriel Fauré.

This misunderstanding is not unusual. I have had several opportunities to clarify this confusion personally, and to explain how an accent on a vowel makes much difference. In this case it marks the difference between Fauré and Faure; between Gabriel Fauré, composer, organist, director of the Paris Conservatory, and Jean Baptiste Faure, singer of the Opéra, and author of *The Palms* (*Les Rameaux*) and *The Crucifix*. Emphasizing the distinction between these two personalities is by no means an attempt to minimize the importance of the latter. But, while recognizing the value of each one in his respective field, there remain certain laws of proportion which must be observed. This will be referred to later on.

Gabriel Urbain Fauré was born in 1845 in the small city of Pamiers, near Foix, on the slopes of the Pyrénées. He came to Paris at the age of nine and entered the Ecole Niedermeyer, an excellent music school located in the suburb of Boulogne-sur-Seine, and specializing in religious music. At that time Niedermeyer enjoyed a great reputation as a teacher, and had surrounded himself with a faculty of excellent musicians, including young Camille Saint-Saëns. Saint-Saëns was Fauré's elder by only ten years and his influence on his student proved stimulating during Fauré's adolescent years. It was the inception of a friendship that lasted a lifetime.



JEAN BAPTISTE FAURE
The Singer

Varied Activities

Fauré's career can be divided into three branches of activity: composer, organist, and educator. It was during the last two decades of the past century that his name began to be noticed, when such works as the "Ballade" for piano and orchestra, the first "Piano Quartet in C minor," and a number of early and charming songs were presented to the public. The exquisite beauty, the musical originality, and the poetic sensibility that permeated these compositions did not fail to attract the attention of the elite. On all of Fauré's productions there is a stamp of personal inspiration and impeccable taste. Everything he wrote is refined, elegant, patrician. He

is a classicist by the logic and the balance of his form, and a modernist by his harmonic innovations and the unparalleled loveliness of his modulations. In fact, it would be easy to compile an entire book of modulating examples from his works. His style, however, is genuinely and exclusively Gallic, and this may account for a long lack of international recognition. Nevertheless, in the last few years Fauré's name has pushed great strides, due perhaps to such songs as *Après un Rêve*, *Les Roses d'Espagne*, *Les Berceurs*, and the performance over the air of several chamber music works through recordings. Perhaps his master work will prove to be the "Requiem," composed in 1887, an admirable composition replete with depth, feeling, and nobility.

Fauré's career as an organist began in 1866, when at the age of twenty-one he was appointed organist of the cathedral of Rennes. His work there was so excellent that four years later, during the Franco-Prussian war, he was called to the choir organ of St. Sulpice, in Paris. Successively, he became organist of the aristocratic parish of St. Honoré d'Eylau, choir master at the Madeleine, then chief organist of the same church, succeeding Lefebvre-Wély, Saint-Saëns, and Théodore Dubois. Those who were fortunate enough to hear his improvisations still (Continued on Page 688)



FAURE IN "DON CARLOS"

THE ETUDE

Music and Study

Fauré and Faure

Where an Accent Makes Much Difference

by Evangeline Lehman

Mus. Doc.
American Author-Composer

Evangeline Lehman, gifted American composer, many of whose delightful works are played by readers of *The Etude*, is a graduate of Oberlin College, where she stood at the head of her class in both piano and voice. Later she spent a considerable time in Paris studying with famous French masters. Her compositions in smaller and larger forms are meeting with great acclaim. In private life she is Madame Maurice Duménil. Her article revives interest in two famous musicians.—Editor's Note

ROSES AT TWILIGHT

This ballad for piano has the characteristics of a fine concert or stage song, and in playing it the performer should look for the same climaxes and the same elusory interpretation that a singer would give to it. The "three against two" passages, such as in Measure 8, are readily performed if the player will remember that the second quarter note in the bass accompaniment is played evenly and exactly half way between the last two notes of the triplet in the right hand, as though the quarter note were on an "and" beat. Grade 4.

RALPH FEDERER

Moderately M. M. $\text{♩} = 68$

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OCTOBER 1943

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ADAGIO, FROM SONATA IN C

This movement from the best known of the Haydn sonatas is printed by request. When the penniless Haydn was dismissed from the choir of St. Stephen's in Vienna he shortly thereafter borrowed one hundred and fifty florins in order to rent an attic and set himself up as a composer. He bought the first six Clavier Sonatas of Karl Philipp Emanuel Bach and studied them exhaustively. This delightfully obvious second movement of the "Sonata in C" is clearly influenced by Johann Sebastian Bach's famous son and is quite different from the more mature and ingenious Haydn of later years. It has an eighteenth century *naïveté* which is most charming. Grade 5.

F. J. HAYDN

Adagio ♩ = 60

First system of the musical score, measures 1-12. The right hand plays a simple melody with various fingerings (1-4, 2-3, etc.) and dynamics (mf, p). The left hand provides a steady bass line with chords and single notes.

d) All notes of the Chord are executed in such a manner as the right hand succeeds the left and the notes b and c have to be played connectedly.

Second system of the musical score, measures 13-24. The melody continues with more complex phrasing, including triplets and slurs. Dynamics range from mf to f, with markings for *dim* and *cresc*. The bass line remains active with chords and moving lines.

THOUSAND AND ONE NIGHTS

When Johann Strauss was a young man in Vienna there was a furor for the "Arabian Nights," which, through various translations in several continental languages, had become immensely popular. No one knows when these fanciful stories originated. They are possibly five centuries old. The tale of the Sultan who murdered his wives successively the morning following their wedding, until he married the loquacious Scheherazade, who ingeniously postponed her own demise by telling the Sultan a new story for a thousand and one nights, caught the imagination of Strauss and resulted in this volatile and infectious waltz, which is far more Viennese than it is Oriental. Grade 5.

JOHANN STRAUSS, Op. 346

Tempo di Valse M. M. ♩ = 66

The first system of the musical score for 'Thousand and One Nights' is written for piano. It begins with a treble and bass staff in G major (one sharp). The tempo is 'Tempo di Valse' with a metronome marking of 66. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *pp* (pianissimo). There are also performance instructions like 'cresc.' (crescendo) and 'pp' (pianissimo). The system ends with a double bar line and a repeat sign.

TRIO

The second system of the musical score for 'Thousand and One Nights' is written for piano. It continues the piece with various musical notations and dynamic markings. The system ends with a double bar line and a repeat sign.

The third system of the musical score for 'Thousand and One Nights' is written for piano. It continues the piece with various musical notations and dynamic markings. The system ends with a double bar line and a repeat sign.

* From here go back to the beginning and play to Fine; then play A.
OCTOBER 1943

Grade 2½. Andante M.M. 69

cresc.

f

p

f

AN AUTUMN DAY

LILLIAN BLAKEMORE HUGHES

mp

Ped. simile

a tempo

p

cresc.

dim. e rit.

rall.

Grade 3½.

IN REMEMBRANCE

ANNA PRISCILLA RISHER

Andante M.M. 72

mf

dim.

mf

cresc.

rit.

a tempo

f marcato

dim.

f

cresc.

rit.

a tempo

mf

cresc.

rit.

Meno mosso e dim.

a tempo

p

pprit

MERRY REVELERS

TARANTELLA

Grade 4.

Allegro vivace M.M. ♩ = 160

EDNA B. GRIEBEL

The first system of the musical score for 'Merry Revelers' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins with a melody marked *mf* (mezzo-forte) and includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The system concludes with a measure marked *p* and a crescendo (*cresc.*) marking.

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The second system of the musical score continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp and 8/8 time. The upper staff includes dynamic markings such as *mp* (mezzo-piano), *poco cresc.* (poco crescendo), and *f* (forte). The lower staff provides a steady accompaniment. A section labeled 'CODA' begins in the middle of the system, marked with a double bar line and a *f* dynamic. The system ends with a measure marked *p* and a crescendo (*cresc.*) marking.

OCTOBER 1943

Grade 3.

Allegro M.M. ♩=76

A WITCH'S TALE

VERNON LANE

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EL TORERO
THE BULL FIGHTER

"El Torero" in Spanish countries is a great popular hero. He travels with his retinue or "quadrille" of matadors, banderilleros, chulos, picadores, and as many as sixteen helpers. He can earn as high as \$8000 at one afternoon *corrida*, during which he kills six or eight of the giant bulls of Ronda. He frequently is a very dashing and imperious person. This, then, is the pictorial background of this spirited composition, which seems to represent the majestic entrance of the bullfighter into the ring. Grade 5.

Spanish march tempo M.M. ♩=80

FRANCISCA VALLEJO

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OCTOBER 1943

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STAR SAPPHIRES

SECONDO

VICTOR RENTON
Arr. by Stanford King

Moderato molto cantando M. M. $\text{♩} = 88$

Più mosso

a tempo

rall. *D.C.*

STAR SAPPHIRES

PRIMO

VICTOR RENTON
Arr. by Stanford King

Moderato molto cantando M. M. $\text{♩} = 88$

Più mosso

a tempo

rall. *D.C.*

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FRANZ LISZT
Arr. by H.P. Hopkins

Andante teneramente

MANUALS

PEDAL

Ped. 52

LORD, SPEAK TO ME

This very effective sacred song will be heard in many choir lofts. Sustain with judgment the climactic note marked by \wedge in Measure 13. Properly interpreted, the song will have a fine emotional appeal.
Frances R. Havergal

LOUISE E. STAIRS

Andante espressivo

Lord, speak to me that I may
O teach me, Lord, that I may

spea
teach

In liv-ing ech-o'es of Thy tones:
The pre-cious things Thou dost im-part,

As Thou hast sought, so let me seek
And wing my words that they may reach

Thy err-ing chil-dren lost and lone.
The hid-den depth of man-y heart.

O strength-en me, that while I stand
O fill me with Thy full-ness, Lord,

Firm on the rock and strong in
Un-til my ver-y heart o'er-

Thee, flows I may stretch out a lov-ing hand To wrest-lers with the troub-led sea.

In kind-ling thought and

glow-ing word, Thy love to tell, Thy praise to show.

THE SUN WILL SHINE AGAIN

Words and Music by
HELEN JIMENEZ

Moderato

mp a tempo

Why are you sigh-ing?

a tempo

Why all those bit-ter tears be-cause the sun has gone a-way? What does it mat-ter if the

rit

REFRAIN

skies are grey When you've a loved one near to say; "I know the sun will shine to-

rit

mf a tempo

poco accel. e cresc.

mor-row, E-ven if to-day the skies are grey; Push a-side those gloom-y clouds and bor-row A

poco accel. e cresc.

poco rit.

mf a tempo

lit-tle bit of sun-shine for to-day!

poco rit.

molto rit.

cresc.

a tempo

f

In ev-ry life come days of sad-ness, On

cresc.

f

ev-ry flow'r there falls a lit-tle rain; So dry those tears and lift your voice in

cresc.

poco rit.

1

glad-ness, And soon the sun will shine for you a-gain!"

a tempo

2

gain!"

a tempo

rit.

p

MEMORIES

CHARLES WAKEFIELD CADMAN
Transcribed by Karl Rissland

with much tenderness

Andante affettuoso

VIOLIN

pp molto legato

PIANO

mf

la melodia marcato

pp dolciss.

doloroso *a tempo*

rit. *p* *espress.* *ppp* *espress.* *cresc.*

colla voce *pp* *ff* *pp*

rit. *a tempo* *p* *espress.* *rit.* *a tempo*

cresc. *pp* *rall.*

a tempo *molto cresc.* *f* *molto espress.* *espress.* *rall.* *ppp*

pespress. *piu f* *ppp*

YOUTH OF AMERICA

MARCH

STANFORD KING

Grado 3½.

In march tempo M.M. ♩ = 96

mp *cresc.*

sempre staccato *f* *mp*

TRIO

Fine *p*

mf *D.C.*

Grade 2.

GAY MARENKA

MAZURKA

GERTRUDE GROSE

Allegretto M. M. $\text{♩} = 152$

mf *rit.* *Ped. simile*

f *p* *f* *Ped. simile*

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Grade 1.

BIRD ASLEEP

ANITA C. TIBBITTS

Moderato M. M. $\text{♩} = 152$

mp *rit.* *Ped. simile*

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mp *rit.* *Ped. simile*

Grade 2.

SONG OF SADNESS

P. T. TSCHAIKOWSKY, Op. 40, No. 2
Arr. by Bruce CarletonAndante M. M. $\text{♩} = 69$

p *mf* *Ped. simile*

p *pp* *rall.* *Ped. simile*

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PRELUDE

With lesson by Dr. Guy Maier on opposite page.

Agitato M.M. $\text{♩} = 108-120$

F. CHOPIN, Op. 28, No. 1

Ped. simile

trasc.

stretto

(diminuendo)

p tranquillo

30 sempre dim. e rit.

* Instead of these Quintolets, some editions continue the previous rhythm.

The Technic of the Month

Conducted by Guy Maier

Prelude in C Major, Opus 28, No. 1

by Frédéric Chopin

TECHNIC addicts will wonder which of Chopin's twenty-four Immortal Preludes are slated for discussion in the series which gets under way this month. Officially, the name Numbers 1, 2, 4, 8, 9, 10, 11, and 14 as possibilities, since each of these can be engraved on one music page of THE ETUDE. Due to the government's order to conserve newsprint paper, our Technic "studies" must be confined to a single page. So I hope you will not feel too disappointed if some of your favorite Preludes must therefore be omitted.

The *Prelude in C major* is of course a universal favorite—so familiar that I promise (for once!) to spare you the usual rhapsody on its emotional content. It makes an ideal introduction to any group of preludes, short or long; it might well be called a prelude to the Preludes. Some artists love it so much that, as with the *F major Prelude* (No. 23), they cannot resist playing it twice. Its *Agitato* is the soaring, overflying, healthy agitation of an early summer morn'; not the depressed, febrile, malcontented restlessness of other Chopin works.

Don't become too agitated over those enigmatic Measures 18, 19, 20, 23, 25, and 26 which will "upset the apple cart" if you suddenly disturb the rhythmic swing and try to change to the artificial groups of five notes. . . . I am at a loss to know why Chopin should have written these measures thus, but I have examined no less than eight editions of the Preludes, and the quintolets appear in all. Only two of the editions—one of them the Presser (Kullak)—have the courage to say, "Instead of these quintolets, some editions continue the previous rhythms." So I recommend strongly that you begin each measure of the *Prelude* with the sixteenth rest.

It is great fun thinking up various interesting and helpful ways to practice the *Prelude*. Here are a few:

1. Play the thumb "melody" in the right hand with very relaxed arm, while the left hand accompanies it with solid, rolled chords, thus:

Ex. 1

2. Play the right hand in full chords on the second beat of the measure; left hand as before.

Ex. 2

3. Each hand separately with light semi-staccato touch; no pedal; do not hold down any right-hand notes.

Ex. 3

4. Left hand alone with sharp rotational feel toward thumb.

Ex. 4

5. Right hand alone, holding notes properly, but turning the free arm sharply toward thumb to accent the first melodic tone of each measure.

Ex. 5

6. Right hand alone again, but this time by contrast accent the top tones sharply to develop fifth finger strength. It is well to pause on these tones thus:

Ex. 6

7. Extract Measures 14, 15, and 16 and Measures 20, 21, and 22 for special practice. All of them are tough.

8. Both hands solidly, pausing at the end of each measure; this to avoid stiffness and to assure adequate preparation for the measure to come. Be sure to make an actual *fermata* (—) at each bar-line.

As you practice the *Prelude* in the above ways, avoid using any damper pedal. . . . Do not work at the *Prelude* too long or too hard, especially if your hand is small. . . . Sometimes practice it an octave higher (Continued on Page 632)

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Sixty Years Young

(Continued from Page 627)

of musicians the world over would gladly attribute their musical success to seeds of inspiration and instruction sowed by THE ETUDE. One of the finest of these came recently from the Metropolitan Opera House. Prima donna Marjorie Lawrence, who has won the admiration of the world as musical world by her valiant triumph over infantile paralysis, which struck her in her prime (as it did Franklin D. Roosevelt), in a conference in THE ETUDE for March, 1943, tells in glowing manner of the arrival of THE ETUDE at her girlhood home in Australia: "That fine magazine, THE ETUDE, was one of the earliest and most beneficial factors in my musical education. When I was little, we lived in a tiny, rural town in Australia which was virtually cut off from the activities of the great world of music. My parents were musical, and my brother and I adored playing and singing as long as either of us can remember. It was rather difficult, though, to play and sing without some new music to inspire us and without some musical rudience to help us. And then, into that small sequestered Australian town there came THE ETUDE! A friend of ours in Melbourne subscribed to the journal, and, as soon as he had read the successive new issues, he would send them on to us. I shall never forget the eagerness with which we watched for the post that brought it to us. How avidly we pored over the contents! The articles gave us advice and encouragement, and best of all, the center pages contained all sorts of wonderful new music. THE ETUDE brought us new joy and I feel certain that our musical progress would have been greatly delayed without it."

Our vast and growing army of friends knows what THE ETUDE has stood for in the past and recognizes that it never has stopped growing, issue by issue, in influence, usefulness and practical interest. Your present editor, trained for eighteen years at the side of Theodore Presser, looks upon every number as a new opportunity and a new responsibility to help in expanding the splendidly idealistic motives which its founder established in 1883 with lofty, but always practical, "down to earth" principles.

Since its founding sixty-three years ago, THE ETUDE and the large music publishing enterprises which have grown up beside it have called for what may be conservatively estimated as over seven million "work hours" upon the part of Mr. Presser and the large staff of loyal and hard-

working associates employed by the undertaking during this period. From this great endeavor also have arisen the careers of thousands of musicians and teachers inspired by THE ETUDE, the publication of a vast number of music books and music compositions, the development of a great philanthropy, and several businesses affecting the lives of a multitude of people to whom we of THE ETUDE feel very close.

Opportunity and the Ability to Grasp It

(Continued from Page 643)

have broad experience, will give sound advice. Do not listen to good friends or so-called musical people who do not know the intricacies of the real work.

"I could not advise individual parts or songs to be studied; but I may safely say that readiness lies in complete musical surety. Actually, there are two kinds of musical surety. The first has to do with general musical training. The ambitious singer should know music—as much of it, at least, as age and experience permit. He should early master some instrument, the piano preferably, because it permits a full and independent study of songs, rhythms, accompaniments, and general music literature.

He should also have some basic training in musical theory, and he should cultivate a keen ear. The other kind of musical surety has to do with the work in hand. When a new song or part is taken up, begin with the "inside." Acquaint yourself with the inner individualities of the composer. When a master creates he does it for the purpose of expressing his thoughts and moods. This desire for self-expression results in the production of the composition. Why not follow the same method in studying the work? For my part, I have found it very helpful. Try to look clearly into the composer's life, if possible, delve into the special period in which he wrote the work in hand, and try to place

yourself completely into the mood and situation in which the composer had placed himself. "The first requirement in the study of a musical composition is always to try to understand and re-create whatever the composer may have had in mind when he placed the various staccato, an accent, a *ritardando*, or a grace note must be there for some definite reason. Find it! Understand it! Express it! Try to make it your own (part of yourself). Once you start to neglect or 'improve' the work of a genius, you show poor artistic sense. On the other hand, if you just sing the music faithfully without trying to understand its true meaning, there will always be a lack of satisfactory rendition. In short, after all technicalities have been mastered, the expression and reason of the composition must be added in order to have the ultimate in expression."

A True Musical Experience

"If you cannot feel what the composer wanted, you can do two things. The first is to give up the work, and the second is to give up the work, and put that part or selection away completely. Each musical composition must be the expression of a real experience of your life; or, at least, you must be able to place yourself imaginatively into the situation, so that you will be able to feel the part in life which it represents. Aside from those feelings you have to make yourself sure of everything that the song contains. Naturally, the inexperienced student cannot arrive at ultimate musical and interpretive values by himself. He will need advice from teacher and coach. Yet before he is ready for such advice, he should smooth out all the purely mechanical problems by himself, so that no time is lost from interpretive study in becoming aware of the elementary problems of the rhythm that are marked into the score, ready to be read by those who have acquired the habit of reading the printed page. Never sing a complete rôle with full voice before it is well in mind. However, it is never too early to study the words and music and interpretator of rôles. The sooner one begins the more the work has to mature, and the less tedious the following studies become.

"First, learn the words and the spirit of the work in hand, absolutely, completely, so that no emergency can shake them into ineffectiveness. Do the same also for the actual note sequences of the melody. Next, beat out the rhythm with complete and faithful accuracy. Then master all the dictations; and finally, put them all together. The result will be a finished interpretation of your song; but it will give you absolute musical surety upon which interpretive values are then based—

(Continued on Page 689)

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OCTOBER, 1943

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Sight-Reading, Nervousness, Vocalists

Q. What books should I get to improve my sight-reading? I can read well in my mind, but when I go to sing some of the notes, I find I am out of pitch.

A. Here are some books on sight-reading: "Whitson—Student's Manual of Sight-Singing," "Brod—Methodical Sight-Singing," and the "Gallin-Parry-Cheve Method."

Q. I am very nervous when I sing before a crowd? I am not nervous when I sing in a large choir, or in the studio with my accompanist.

A. I have just finished "Concise, Volume 254." What other books do you suggest?—R. G.

Q. After three and one-half years of voice study I am no longer satisfied with singing at tea, benquets and in church as soloist. I want to reach out—to keep going. My big drawback is lack of musical background. As my parents were unable to provide me with the technical foundation when I was younger, I have studied German, Italian, Spanish, and sight-reading, though none of these is either complete or thorough. The most frequent comment that I hear is that my voice is pleasant to hear, expressive and done with much ease, but that I am not a singer. I feel that I have excellent stage presence and personality. My range is from A below Middle C to B one octave above Middle C. It seems as if I were either a good lyric with a slight mezzo quality or a mezzo with a good range. Of what good is an "in between"? I am twenty-four, five feet, two, weight 116, and my earnest ambition is to be a singing star in San Francisco. I fear I do not have the body necessary to a successful dramatic soprano. Even in hope to be a top professional artist in several fields, but I believe I could find fulfillment in concert or even light opera. I have done some radio work with some success. As high as my hopes are I am not feeling myself. I know I shall never be great in spite of the fact I dream that some day I may be—Mrs. N. M. W.

A. You seem to have a pretty good head upon your shoulders and to be able to express your ideas in a good voice, pretty face, a pleasing personality, and a good stage presence. You seem to realize that there is much to be done with your musicianship and your voice. Instead of repining, which is a sign of weakness, why do you not resolve that you will start this very day with work in your musicianship and at the technical production of your voice. You are a young man, and you are a man of the future. Many a girl has made a good singer out of the stage with a marvelous voice, if she has other gifts and talents, a fine personality, and a good figure. A good figure, a pleasant personality, a compelling stage presence, and an attractive smile at the distance of five thousand miles it would be impossible for us to determine means quality or a mezzo with a good range."

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Techniques of Teaching the "Basic Seven Points"

(Continued from Page 648)

of the tongue will vary in accordance to the range of the tone produced, being higher on high tones, lower and more front on low tones. Also, the larger the mouthpiece the more the tongue is drawn forward.

Many students of brass instruments acquire the faulty habit of starting the tone with a harsh, heavy, "popping" attack and ending it with the tongue. The tone should begin with a firm, precise, but smooth attack, be sustained evenly without waver to the end, when it is released just as smoothly as it began. Since articulation is an important function in all of our playing, the teacher must devote a great deal of time in guiding the student to develop this element of tone production.

Number Three: Intonation

The study of intonation is closely associated with that of tone production and is emphasized from the outset. We must stress the importance of *listening*. Many students fail to realize the necessity for continual training of the ear. *Listening* comes from the mind as well as the ear. Too few of our students are conscious of the pitch they are producing, being more concerned with the mechanical problems involved in producing the sound. Let us stress accuracy of pitch and emphasize the training of the ear and mind together until pitch discrimination becomes just as important a part of the performing equipment as technique or any other element of performance. This will take time, much time; but in the teaching process it will eventually "take" and the student will acquire the ability to *hear* what he *sounds*.

The quality of instrument is of importance. Much of the poor intonation found in our school groups is due to inferior instruments. The playing condition of these instruments is likewise grossly neglected. The mouthpiece, also, might seriously impair the intonation unless cleaned at regular intervals. All instruments should be inspected frequently and those found in poor condition repaired as soon as possible.

With instruments of the reed family, we should give much attention to the selection of reeds and mouthpieces. It is necessary that the reed be of quality cane, seasoned, and of the correct strength for the individual student. Often students will give too little thought or time to the selection of reeds. The reed and mouthpiece are just as important as the instrument itself and deserve equal consideration.

Number Four: Vocabulary or Range

The general weakness in our teaching of vocabulary is the desire for quantity in lieu of quality. Our students are permitted, yes, often encouraged, to acquire an extensive range with little regard for tone production or intonation. A good technique to follow in the teaching of range is that of insisting that the student play only those tones which he can produce easily and freely with good tone quality, and intonation. The increase of range is of secondary importance and acceptable only when the student's embouchure and equipment will permit the increase. Here again, patience and perseverance are priceless.

Number Five: Rhythm

This is the old problem of "mind over matter." The student should be encouraged to feel rhythm first as a bodily response. Next is the ability to mentally divide with accuracy the notes *within* the beat. Too many students *feel* beats, but fail to play rhythmically precise when attempting to divide the rhythmic pattern *within* the count. Proficient sight-readers are able to do both. Rhythm should eventually become a subconscious reaction, but this can never become so by an unconscious mind. Here again it is most necessary that we make haste slowly and avoid confusion in the student's mind by introducing an excessive number of rhythmic figures in too short a period of time.

Number Six: Technique

Technic should be stressed only after the student has achieved command of the preceding five points. Naturally, he has acquired a limited amount of technique during his study of those five points. However, it is more important that he perform with proper methods of tone production and good intonation in a limited range than to perform technical compositions in a faulty manner. Technique is a means to an end, but *not* the end.

Any student, having acquired a proper foundation of tone production and rhythm, can acquire a fluent

technic. Speed is rapid *thinking* plus cooperation of the muscles used in acquiring the speed. Repetition of the right sort (*that which is mentally alert*) will in due time produce a reliable technic. However, its fore-runners are poor. One through six. Frequently we fail to observe these techniques and proceed to stress speed before introducing these points. The student thus never acquires the seriousness of purpose necessary for the development of point number seven.

Number Seven: Musicianship

Musicianship is a culmination of all the points, one through six, plus the ability to interpret the music performed. Phrasing, style, taste, nuance—all of these ingredients and many more—are a part of musicianship. In our school instrumental program we are vulnerable to the extent that our students too frequently fail to realize the importance of these points and the necessity of learning them in proper order. On the other hand, many teachers fail to realize the necessity of presenting these teaching points and their elements in logical order.

When both students and teachers agree upon this program and set forth to carry it out, we shall find a decided improvement in results achieved in our school music curricula.

Boccherini of the Minuet

(Continued from Page 628)

Boccherini "La femme de Haydn," in order to characterize his music as akin to that of Haydn, but more feminine, less strong, and less humorous than that of the Austrian composer. Boccherini did not hide his admiration for Haydn. In a letter to the publisher, Artaria, he sent his respects to Haydn and expressed his admiration of his genius. Haydn replied in a rather cool manner and through Artaria, sent his "best respects" to Boccherini. The two famous composers never met.

Boccherini was greatly influenced by the work of the German-Bohemian composer, Johann Stamitz (1717-1787)—a fact which was not discovered as long as Stamitz was unknown, but became obvious after the latter's leading influence on the development of chamber music had been shown.

Some ten years ago, in an old French collection of manuscripts, a copy of a "Violin Concerto in D," by Boccherini was discovered—the only example we possess of such a work by the composer, although he probably wrote several concertos for the needs of his violinist friends. This particular concerto was composed in 1783 for Manfredi, and they probably played it together when they appeared at the *Concert Spirituel* in Paris the same year. One of Mozart's violin concertos is supposed to have been influenced by this concerto.

Boccherini died on May 28, 1805, in Madrid. The last years of his life were full of poverty and misery. He was compelled to make guitar arrangements for wealthy amateurs and to sell his compositions for practically nothing at all.

His brother, Giovanni Gaston Boccherini, born also at Lucca, was a well-known Italian opera librettist. He wrote, for instance, the libretto for an opera of Antonio Salieri (1750-1825), one of the favorites of Napoleon and the Italian opera in Paris.

Ludwig Spohr (1784-1859) once passed a verdict on Boccherini which was unduly harsh and sweeping. He was present at a musical gathering in Paris at which one of the quintets of the Italian-Spanish maestro was performed. The celebrated German composer and violinist was asked what he thought of it and replied: "I do not think it worthy of the name of music."

Besides Boccherini's *Minuet*, there are some violoncello sonatas of his which are played at the present time, the most popular of which is the one in A major. The "Sonata in G major," named by Boccherini, "Sonata Militaire," is an exceedingly clever composition, bristling with difficulties. The Cello Concerto in B-flat major is often heard, and so is the *Scuola di Ballo*. The "Cello Concerto," a favorite work in the repertoire of Pablo Casals, is frequently presented in America. The modern instrumentation recently given to one of these symphonic works has shown a charming and interesting composition, well suited to the modern ear.

Prelude in C Major

(Continued from Page 675)

than written in order to "keep it clear in your ear."

The Prelude is a treasure-house of technic. As you see, it can be converted into an excellent, widespread chord study. It is a superb hand stretcher, is fine for developing luscious, free-thumb melody, and, finally, is a rare example of a piece which does not neglect the little finger. A weak (or strong) right-hand fifth finger will reap great benefit through slow, steady, solid practice of this grateful little C major Prelude.



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How to Avoid Bungling Fingers

(Continued from Page 644)

After these two examples have been practiced for the sake of "preparation" take them up again, each hand alone, for the desired "feeling of distance." After you have memorized them, see if you can play them with your eyes closed. When playing the left-hand part, the performer should, at first, look at the keys that correspond to the higher notes or chords, but not at the keys corresponding to the bass notes: these must be "found." If the fifth finger, with which these bass notes are struck, strikes a wrong key, do not look for the right key. Try again, aiming higher or lower, according to the mistake made. Reel, fundamentally, upon the "feeling of distance" to obtain, several times in succession, the desired accuracy. Now try to play looking at the keyboard.

If you succeed, and you positively should—in an accurate execution six or more times in succession, you will have a wonderful, satisfying sense of security. You are now laying the foundation of technical accuracy to be employed with many other piano compositions.

To say to a person who is about to play in public, "Don't be nervous; play as usual," is foolish. If the player is nervous, he cannot help it. But he should remember that what he has worked for so hard has become automatic—as do most of our oft-repeated actions. He must trust this absolutely. His touch and tone cannot be suddenly changed, nor the quality of his technic; and certainly not the conception he has formed of the composition. He should remember that the little flaws that creep into his playing seem big to him, the performer, but in most cases are not noticed by the auditor. A slight technical

mistake, if his performance shows warmth and grace, is a thousand times preferable to an absolutely correct, but lifeless, execution. If he feels nervous, let him give to his accents added stress; let him "sing" on the piano for himself, enjoying anew the beautiful music that he is playing. Let him realize that this particular occasion is not, for him, the final goal; it is a rehearsal for the next performance. Finally, let him remember that nobody can go through life exhibiting an unvarying degree of excellence. The performance will fluctuate between the least satisfactory, according to his usual standard, and the highest and best. The public performer should see that the least satisfactory is good enough for the auditors, good enough for the critics.

And now as to FEAR.

A weak, vacillating person will never play with technical accuracy. By this, I do not mean that the blustering, bluffing performer is the best example to follow. It is the mechanism within the watch, not the outside, that makes the watch trustworthy and valuable. Courage, strength of will, and strong, quick nerves should be treasured within an unshakable exterior.

In playing for others, fear is nothing but the performer's consciousness that he has not fully mastered the composition to be played. There will be parts of the composition in which the pianist never makes technical mistakes. It is his duty, and that of his teacher, to extend this mechanical, unconscious perfection to every other part of the composition. The real secret lies in accurate motions which have become automatic and to which the pianist can and must trust.

Without tuning, a piano will make a noise many years; if nice will let it alone.—R. S. Sinclair.

OCTOBER, 1943

A message for you . . . from 1953

(Today, John Jones is just an average American, wrestling with all the doubts and worries and problems that beset every one of us right now. But let's skip ahead 10 years. Let's look at John Jones then—and listen to him . . .)

"SOMETIMES I feel so good it almost scares me.

"This house—I wouldn't swap a shingle off its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not much—but enough. And I tell you, when you can go to bed every night with nothing on your mind except the fun you're going to have tomorrow—that's as near Heaven as a man gets on this earth!

"It wasn't always so.

"Back in '43—that was our second year of war, when we were really getting into it—I needed cash. Taxes were tough, and then Ellen got sick. Like

most everybody else, I was buying War Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

"Don't do it, John!" she said. "Please don't! For the first time in our lives, we're really saving money. It's wonderful to have more money put aside! John, if we can only keep up this saving, think what it can mean! Maybe someday you won't have to work. Maybe we can own a home. And oh, how good it would feel to know that we need never worry about money when we're old!"

"Well, even after she got better, I stayed away from the weekly pool game—quit dropping a little cash at the hot spots now and then—gave up some of the things a man feels he has a right to. We made clothes do—cut out fancy frows. We didn't have as much fun for a while but we paid our taxes and the doctor and—we didn't touch the War Bonds.

"We didn't touch the War Bonds then, or any other time. And I know this: The world wouldn't be such a swell place today if we had!"

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Important Radio Musical Programs for the Boys Overseas

(Continued from Page 638)

shown themselves more resourceful in program-making than Dr. Black. Recently he gave the American premiere of the "Concerto for Harp and Orchestra" by the Russian composer, Reinhold Gliere. It was Black and the NBC Symphony Orchestra who first introduced this composer's ballet score, "The Red Poppy," to America. The harp concerto was written prior to the outbreak of the war in Russia, but it had not been played outside of the Soviet Union prior to Black's recent programming of it with the NBC Symphony Gliere, regarded as one of the foremost Soviet composers, is a professor at the Moscow Conservatory. In a letter to his American colleagues on the war, he recently wrote: "We Soviet intellectuals work calmly, fruitfully, conscious that the Red Army, defender of the culture of the entire world, will emerge victorious from battles against barbarism and the forces of darkness. Until now we have been helping the Red Army with our art. But at the call of our government we are ready at any moment to take a rifle in hand and fight alongside the Red Army." One can be almost certain of hearing some unusual and highly interesting novelty on one of Frank Black's programs.

The young dramatic soprano, Eileen Farrell, who was discovered for radio in a routine CBS audition in the fall of 1941, recently joined The American Melody Hour, heard on Tuesdays 7:30 to 8:00 P.M., EWT (Columbia Network). Miss Farrell's illustrious artists are Connaughton, Evelyn MacGregor, and Violinist Remo Bonington. In joining this show the young soprano found herself with a group of distinguished radio veterans, for both Thibault and Miss MacGregor have top-radio personalities for over ten years, as has Victor Arden, conductor of the concert orchestra on the program.

The American School of the Air, sponsored by Columbia Network, starts its morning broadcasts on October 11. The Monday series, Science at Work, will present programs this year dealing with Tools of Science, Tuesday's programs are called Gateways to Music, New Horizons, or World Geography and History, is the title of the Wednesday series. Under the general title of Tales from Far and Near, the Thursday broadcasts will feature Modern and Classical Stories for Children. The Friday broadcasts, taking up Current and Post-War Problems, is known as This Living World. The Tuesday music pro-

grams for this month will be General Introduction, October 12; Mozart, The Wonder Child, October 19; and The Voice of England, October 26. The "Teacher's Manual and Classroom Guide," giving full particulars of all broadcasts, will be mailed to teachers free of charge if they write to the Education Director of their nearest CBS Station.

The Etude Music Lover's Bookshelf

(Continued from Page 639)

"The Ballad in Music." It will be found especially useful to singers looking for suggestions for programs. "The Ballad in Music" By Sydney Northote Pages: 124 Price: \$2.00 Publisher: Oxford University Press

The Correct Fingering by Gertrude Greenhalgh Walker

The great master, Liszt, was a staunch advocate and practitioner of the theory that fingering must be used that would suit the pupil and enable the performer to give a smooth rendition of the composition in question. Liszt invariably had three sets of fingerings for each section, and always reserved one for his own use so that he could satisfy the public with the almost magical beauty of his performance. Thus, it would seem as if some of his own compositions were written with difficult fingerings as if to challenge the student to experiment and find for himself a new and easier method of rendition. Liszt's *Liebestraum* contains several measures that can be "adjusted." One instance is the ending of the first cadenza. Here we find in almost every edition that it is given in its original form, that is, notes played with the right hand and one with the left hand with the rapidity of a trill. To facilitate the rendition of this passage, play it as if they were chords of three notes, each played alternately by right and left hand.



This fingering is especially recommended for any pupil whose left hand has not developed the rapidity of the right.

Notable Symphonic Recordings

(Continued from Page 637)

youth out of the darkness." Unquestionably this work owns personal reflective qualities; thus the opening movement harks back to the "F minor Quintet" and the somber beauty of the *Andante* recalls some of the *Lieder*. Even the lighter and happier two final movements seem to derive from other sources. There is a recording of this work by David Weber (clarinetist) and

Ray Lev, existent in domestic catalogs, but the performance lacks the vitality and expressiveness of this one. We have always preferred the two sonatas played by a violinist, since the string instrument allows for greater differentiation of tone than the clarinet. William Primrose's performance of the "E-flat Sonata" is so perfectly realized that one hardly wants to hear the work played any other way. Samuel Lifschey, long admired as the first violinist of the Philadelphia Orchestra, proves himself a fine chamber music player. His tone, more rugged than Primrose's, is nonetheless equally appreciable, particularly for its preservation of a more characteristic viola tone. Petri's contribution to the performance is

admirable, particularly in the lyrical passages. The recording is excellent. Russian Folk Songs: *Monotonously Rings the Little Bell*, and *The Red Sarafan*; sung by the General Platoff Don Cossack Chorus. Victor disc 11-5454. Although the singing here is carefully calculated in its effects, there is considerable emotional appeal in both songs. Perhaps the most appealing is the first song with its nostalgia of remembered scenes of childhood. The *Red Sarafan* is the song of the bride sung in the villages. Like its associate, it is slow tempo. Both selections exploit the higher voices of the chorus. Wagner: *Im Treibhaus*, and *Träume*; sung by Lotte Lehmann, with piano accompaniment by Paul Ulanowsky. Columbia disc 71469-D.

Mme. Lehmann has seldom sung in recent years more movingly and appealingly. She does not make the mistake of singing these songs too slowly, as Helen Traubel did, and necessitating the omission of the lovely instrumental preludes which were cut in the Traubel-Philadelphia Orchestra performances of them. The tempo adopted by Traubel was undoubtedly set by Stokowski. Of the "Five Lieder" which Wagner wrote to words by Mathilda Wesendonck, these two are unquestionably the most cherished, for they seem to contain some of the magic essences of "Tristan and Isolde." We recommend this disc to all admirers of the *Lieder* and of great *Lieder* singing. The recording is excellent.

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(Continued from Page 641)

menting, even in the least degree, on the possible shortcomings of a few yellow teachers? —% Do I plan publicity months ahead, so that I can tell you how I have the pupils I intend to now, I am incessantly lining up new prospects? —% Do I keep a regular record of the individual progress of each pupil so that it may lead to a better understanding and at the same time prove valuable means of reference when a pupil's parent drops in? —% Do I read out statements and bills promptly? —% Do I keep after collections continually? —% Am I unconsciously reticent about details of my attitude, asking sure that my clothes are a mode," without being conspicuous? —% Do I have any habits heaving gum, a smelly pipe, and so forth which might be offensive to my pupils? —% Am I a "tennis" on social cleanliness, seeing to it that there is always an air of immaculateness and smartness about myself? —% Do I constantly keep my piano in tune? —% Is my piano kept where the reading desk has the best light? —% Do I have a radio bulletin of coming concerts, radio programs, or eventful articles in music magazines? —% Do I have noteworthy pupils' recitals that I can give hearing? —% Do I keep up my contacts with churches, clubs, Rotary, Kiwanis, National Association of Music Clubs, and so forth? —% Do I frequently produce recitals, plays, operettas, or gatherings which are so smart that they give the envy of other teachers? —% Do I keep in close contact with the local organizations and music societies? —% Do I conduct my personal affairs in business-like manner, seeing all obligations promptly, seeing my associates prudently, so that I command the full respect of my community? —% Total: —%

Am I Pointed Successward?

After you have answered all of these questions and have estimated percentages, you will have a pretty good idea of your chances for success in the music profession. Low percentages in a few of these may be your stumbling block in the way of success and throw an illuminating light upon what you should do to increase your income. Many teachers are not successful because they are not pointed successward. They have not formed a plan of their own imagination of what they expect to do. Their entire lives

are long processions of wanderings, like the nomad tribes of the desert. If your mental and social attitude toward your teaching clientele is not right, you will not go very far. You may think that you are selling musical instruction, but you really are selling a great deal more. No one wants to spend five minutes — let alone an hour or a half hour — with an unpleasant, untidy, fault-finding, grim-visaged pessimist. The writer has known teachers who have been so forbidding in their mode of dressing, their persons, and their manner that they rarely kept a pupil more than a few sessions, and yet the teachers never managed to realize what was the matter.

In reference to one's physical condition, the teacher should realize that teaching is a far greater strain than most people appreciate. Fortunate is the teacher who has learned to relax during a lesson, instead of playing with tense nerves every note with the pupil. He is conserving the pupil's time and his own, and at the same time saving himself from a nervous breakdown.

Many teachers accept so many pupils that they are nervously exhausted much of the time. It is far better to take fewer pupils, charge a little more, and produce results which will create more and more business in the future. If you want to raise your income, do not count your success by the number of pupils you have, but by the quality of the results shown by your pupils. Moreover, insure your health at all times by getting enough of the right kind of rest. The famous Mayo Brothers of Rochester, Minnesota, in starting their historical careers as physicians, actually borrowed money so that they could take vacations. If you cannot succeed with eleven months' work a year, you probably will not succeed with twelve. Plan to get a complete change of scene at least one month out of the year.

As for professional fitness, there is little that the writer can suggest to The *TRUPE* reader who understands the full importance of this need and has been reading The *TRUPE* for years. From the business aspect, however, there is much to be learned. First, think of the merchants you know. The cheapest merchants have, as a rule, the cheapest-looking stores. Avoid all aspect of cheapness and bad taste if you wish to raise your income. That is one of the primary rules of good business dealing. If you do not look upon giving

lessons from a practical business standpoint, you will find yourself hesitating about the amount you should charge for these lessons. Consider all the factors pertaining to your terms—location, local economic conditions, competition, and so on. Then make up your mind what your lessons should be worth. Having done this, have no timidity in charging what you believe your services to be worth. The public often estimates your value by your own honest estimate of yourself. If you are dissatisfied with the topmost figure you can receive and believe that your educational, social, and musical work in another location would lead to a better income, do not hesitate to make it your objective. If there are no fish of the kind you desire in your stream, find new fishing grounds. Many teachers fail because they fish for three-pound trout where only minnows can be caught. Teaching localities frequently change or become worn out. Sometimes teachers have stayed overlong in a rundown or commercialized district.

Money can be made through practical, intelligent advertising if the advertising is continuous and cumulative. An occasional "flash in the pan" is usually wasted. If you propose to advertise to get some of the new

business produced by war conditions, make out a budget and spread your advertising over a long period. One director of a highly successful conservatory in the West said that his success was due to investing invariably twelve per cent of his income in advertising. It pays to keep your name before the public. The very phrase "to advertise" means "to advert or to attract attention." At this time this may be accomplished best by making your copy timely. For instance:

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Healing Children With Music

(Continued from Page 651)

Here are some conclusions: Music increases metabolism (Tartachoff, Dutton); increases or decreases musical energy (Fere, Tartachoff, Scripture); retards or increases breathing with greater rapidity (Beuret, West); raises or lowers blood pressure and volume (Fere); increases internal secretions (Cannon).

Power in Vibrations

Some unusual chemical effects have been discovered. Dr. Earl W. Flisodorf and Dr. Leslie A. Chambers have subjected typhoid germs to high sound vibrations and broken them up; then by centrifuging, produced antibodies which have the typhoid infection. They demonstrated that an egg can be soft boiled in a high music. Caruso used to shatter a glass with a prolonged note. It was one of his parlor tricks.

Dr. Herbert Spencer, in his pamphlet, "The Therapeutic Use of Music," says that musical vibrations received by the auditory nerve produce reflex action upon the sympathetic system, stimulating or depressing the nerves, and thus influencing the tone and well-being of the body. Apparently

we do not know the half of musical vibrations and what they can do for us. We have seen that the effect of music upon the mind is important, especially with convalescent and maladjusted children. It changes bad moods to good ones. Dr. William Clemm of New York University explains the psychology of this. It is impossible, according to Dr. Clemm, for a glad and sad feeling to exist in the mind at the same time. And when sick children are moody and depressed, and they generally are, music tends to change that mood for one of joy and well-being.

Some remarkable effects of music therapy have been noted in the work of the late Dr. Robert Summa, St. Louis orthodontist. Dr. Summa specialized in straightening children's teeth by having them play wind instruments, and was a pioneer in the field. He has contributed to international journals of orthodontics, and his work is being carried on by other orthodontists.

Sylvia Walden, Dr. Summa's assistant, reports one of his cases. "We had referred to us a little boy who had a stubborn case of mouth breathing. He had a protruding upper arch of which plaster of Paris casts were made before and after treatment. He

had all the symptoms: bad eyes, sunken chest, was small for his age, bad stomach trouble from swallowing his food whole because of the pain connected with chewing, was listless and dull. We started him on the trumpet. In a short while there was a noticeable improvement in his health; in one year's time a complete cure of his orthodontic condition." The plaster casts of this case are proof of the above.

A young girl, victim of bronchitis, upper jaw one-fourth out of line, likewise started on the trumpet. In less than a year, her jaw was in line, her teeth straight, and she was much improved in health. She never wore a brace of any kind. Casts of her jaw before and after were sent to European orthodontic societies. Sylvia Walden is carrying on Dr. Summa's work and says that Dr. Summa got his idea when dentists were recommending that children blow through tubes to increase jaw development and secure even pressure on all the teeth. Why not thought Dr. Summa, have children blow a real horn, get pleasure, a musical education, and straight teeth at the same time? He checked up on wind instrument players and found that invariably they had straight teeth if they began playing when they were from five to twenty-two. Dr. Summa used the flute for undeveloped chin, a double-reed for short upper lip, clarinet for receding upper arch, and for the most common cases—a protruding upper arch—a bugle or trumpet.

Miss Walden claims that such results are possible because of the exercise given the lungs and tongue. The exercise of the latter increases blood circulation and brings about a resultant muscle development and bone growth. In addition, the chest, neck, lip, cheek, nose, mouth, and jaw growth in both upper and lower arches is influenced.

These children are helped mentally as well as physically. Children with crooked teeth often develop inferiority complexes. As their appearance is improved their interest grows, and they gain new assurance because of pride in their ability to play a musical instrument. Practicing also takes their minds off themselves and their physical handicaps, and this changed attitude is a big step toward their cure.

Apparently every child should study music not only for the enjoyment, uplift, and enrichment of life it affords, but for health and proper physical development. Plato and Aristotle had the idea that music was good for the health of adults and children. We are just beginning to catch up with these philosophers.

Only by contact with the art of foreign nations does the art of a country gain the individual and separate life that we call nationality.—Oscar Wilde.

The Teacher's Round Table

(Continued from Page 640)

founder are helpless without their blocked measure proposed.

(2) Any innovation in the appearance of printed music is almost impossible to achieve at this time. And so that goes for apparently trivial, almost unnoticeable changes. It seems to me that you would have quite a tussle to put through the radical change you suggest. I use that word purposely, for although neither you nor I think that your excellent suggestion is a radical one, the rest of the world would put terrific opposition to it. Our only hope in such matters is that after this war the world of culture as well as the world of commerce will be run by the young men and women instead of the old fogies, as hitherto. Then perhaps you will be able to accomplish the modified bar-line plan. I'd very much like to see it tried out.

Organize, Learn from Your Mistakes

by David R. Adamson

The simple plan outlined below is designed to help you learn from your mistakes. First, obtain an ordinary notebook, preferably one that is alphabetically indexed on its edge, and use it in this manner:

On Monday morning, when you go to church, sit down and think over the prelude to the service on Sunday. Another big problem, which you thought had been so thoroughly mastered, that it would go smoothly. Write out the measure or two that caused the trouble, and the next time this piece is used, make a list of the errors. Write out, exercise of that phrase. Write out, the registration that sounded too low with the church empty but which proved to be ineffective on Sunday.

Follow the same procedure with your postlude and any other piece you use. Enter the errors on the proper page. The next time one is used, you will have a thumb-nail sketch of what to watch carefully—the principal difficulty pointed out and the date on which you last played it. The last item is invaluable in avoiding too frequent repetitions. Another book may be used in a similar manner for the anthems. List all the weak spots that you would like to correct, while they are fresh in your mind. In fact, a memorandum pad right on the console is a very useful accessory to any man really anxious to improve his work. Try it out.

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(Continued from Page 652)

A Near-Namesake

While I was in Paris, I knew Madame Paul Marcel, widow of the distinguished singer, Paul Marcel. He was a colleague and a great friend of mine at the Opéra, and author of a treatise on the art of singing which had elicited much praise from James

came to both like the shadow of supreme peace. Their memories will live on, but it is the name with the accent, Gabriel Fauré, which will endure through the ages: "Rendons à César ce qui appartient à César" ("render to Caesar the things that are Caesar's")

(Continued from Page 634)

The amazing timeliness of these words and Jefferson's enduring faith in the triumph of the forces of freedom are reminiscent of the dying words of his old friend and "fellow Argonaut" of 1776, John Adams: "Thomas Jefferson yet lives." These prophetic words were uttered on the fiftieth anniversary of the signing of Jefferson's immortal document, the Declaration of Independence; and within a few hours of Adams' death, Jefferson also died. The whole country saw the divine hand of Providence in this incredible coincidence and some of the most beautiful dirges and funeral anthems on the deaths of Adams and Jefferson were composed in the year 1826.

(Continued from Page 676)

Patience Plus

"The vocal student should cultivate patience. It is quite fatal to vocal welfare to set a time goal in advance. I have heard students tell the teacher that they want to be ready for an engagement or a concert in six months' time! Cut loose from any such approach! No one can tell you whether your vocal development will be sufficiently strong to support sustained work in six months, or six weeks, or two years. Work only with

"The matter of learning to breathe should involve fewer difficulties than is generally supposed. Basically, one does not learn to breathe correctly; one only learns to breathe consciously in childhood. Many students retain their natural breath and manage it correctly by the time lessons begin (which, incidentally, should be no earlier than the age of sixteen for girls, and no later than eighteen for boys), just as some students naturally place their hands. Even in these cases, though, the correct technique must be carefully explained and carefully understood; it is not enough to breathe and resonate properly—the mechanisms involved should be thoughtfully mastered. When the

are, there can never be a "right" way to sing. It's all about knowing what one is about and then doing it.

"Flexibility should be won and maintained by the constant practice of scales and of the exercises in some good method (Concone, for example, or Mason). The singing singer should be very careful not to use the voice too long at one time. Until the vocal emission is consciously secured, it is wise to sing no more than ten to fifteen minutes at a time, and to rest for about the same time before repeating more than an hour has completed. Then, when the vocal organism is ready for actual singing, at last, the student should explore as much music as he can sing. One who sings too long mistakes the singer's job. The singer makes it to confine himself to the works assigned for lessons. Delve mentally into all the music you can—in that way you will build the musical surety that will enable you to sing when it comes."

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THE IMPORTANCE OF PIANO POSTURE

Greene MacBride, concert pianist and member of the faculty of the Juilliard School of Music, presents new ideas upon the structural machine in front of the keyboard that is the human body. No matter how artistic your ambitions and intentions, if your body is out of balance you cannot produce top playing. This article is edited through and through.

CHARLES WAKEFIELD CADMAN ON COMPOSITION

Of the serious composers of America, few have received Mr. Cadman in the spectacular success of his songs. One must admit (it is true) he sold well over a million copies. In "Opportunities for the American Composer," he gives the composer a realistic view of what should be kept in mind to insure musicianship.

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The November issue is a "What's New" in the music world, more than that, a necessity in the American home.

Music in the Streets of Cathay

(Continued from Page 635)

chance to pass it on. No wonder she wails her formal wedding plaint as she takes farewell of her parents. I once heard a little sister practicing this wail a few hours after the bride of the family had been lifted into the wedding chair by a servant, so that she would take not even the dust of her old home into the new. She was only nine years old, this little sister, but she wanted to be ready for her own day.

Songs for All Purposes

It is centuries since the streets of England echoed to the cries of beggars and street peddlers as do China's streets today. But Shakespeare heard such calls and Mozart and Handel heard them. Byrd and Purcell turned them into musical motifs. In China the blind beggar sits at his favorite corner singing ancient, classical ballads to charm a few pennies into his bowl. Sometimes he accompanies himself on a fiddle of only two strings, with the bow firmly fastened between them. Sellers of food—boiled sweet potatoes or chestnuts on cold winter nights, bean cake that looks like chocolate blanc mange, or tiny wigs called wigs—sing in song on hot summer afternoons—these tinkle a triangle or rattle a gourd to attract attention to their wares. And the trader who makes the rounds of residence streets to exchange a few matches for the long, black-hair combs that will be made into hair nets announces his business in a long-drawn chant that is in itself a melody.

After dark comes the night watchman. In England even up to the year 1829 there was no city police force. Before that time a block or two of householders would band together to employ a watchman who made the rounds of those particular houses all night to keep the thieves away. So in China today. And to make sure the watchman spends the night in watching, not in sleeping, he is given a small drum and a triangle. With these he measures out the hours. The night is divided into five watches of two hours each (like the ancient Chinese sundial) and each watch into six parts, beginning at dusk and ending at dawn. All night long the watchman taps out the time on his drum and triangle. It is a comforting sound, when you cannot sleep, to hear the watchman make his rounds. "Tam-tam, tam-tam, Ting!" you hear, and you know it is about 3:30 A.M. When the fifth watch is nearly over he gives a long roll on his drum as if to say to the thieves, "The dark of night is still here, the light of dawn has not yet come. But my duty

is done; I'm going home to sleep—you may do so you please!"

In Canton the children sing the five charming folk-song about the wiles of the night, with gesture as well as sound to describe the animals mentioned. Their little brown fingers imitate the wings of mosquitoes, the running feet of rats, the cat's big eyes, the dog's wagging ears, and the rooster's wings flapping as he crows.

The Watches of the Night (Cantonese Folksong)

Translated by MARYETTE LUM

Watchman makes first night round,

Ma-ma says, "What's that sound?"

"Zing, zing, zing" Hear mo-qui-tos

zing Hear them! "Zing, zing, zing"

Zing, zing, zing Zing, zing, zing

Watchman makes second round,

Mama says, "What's that sound?"

"Gih, gih, gih," calls the mouse to me;

Hear him? "Gih-gih, gih-gih, gih-gih, gih!"

Watchman makes his third round,

Mama says, "What's that sound?"

"Mew, mew, mew," howls the cat anew;

Hear him? "Mew-mew, mew-mew, mew-mew, mew!"

Watchman makes his fourth round,

Mama says, "What's that sound?"

"Wow, wow, wow," dogs are barking now;

Hear them? "Wow-wow, wow-wow, wow-wow, wow!"

Watchman makes his fifth round,

Mama says, "What's that sound?"

"Ger, ger, ger," roosters all astir;

Hear them? "Ger-ger, ger-ger, ger-ger, ger!"

New Year's is the busiest time on China's busy streets. Then everyone has a birthday and a holiday. Stores and restaurants are closed, absent members come home to the family circle, the best clothes are worn and everyone is cheerful. It is impolite, at New Year's, even to mention any-

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thing and. And through the streets, on New Year's Eve, the festival drag-on dances. He is a comical fellow with an immense head of paper mache; fierce, rolling eyes, and whiskers of white rabbit fur. The head is carried on the shoulders of a barefoot dancer, and three or four others support the long, writhing tail, made of red or blue-green silk spangled with tiny mirrors. Firecrackers are thrown before him, but the dragon is not afraid—he eats firecrackers. Firecrackers and money. Often men, watching the dragon dance from the balcony of a tea house, will let down a packet of money before his face, wrapped up in a piece of paper or lettuce leaf. The dragon rolls his eyes and gobbles it up. For this is the day the Chinese contribute to charity—their Community Fund, if you please. All that is given to the dragon is used for this purpose.

There is no music for the dragon. Dance except the music of drums. But the rhythm of the skillful drummer is so lively and infectious that it seems to make a melody of its own; you can almost hear and sing it.

Yes, the streets of China are gay with music through the long, peaceful centuries. And so they will be again when peace comes to that brave land.

4. Do some articulation; loud and soft playing every day. Avoid lip pressure and strive for purity of tone and ease of performance in all registers.

A List of Marches

Q. I should like the names of a few marches suitable for a Class A marching band.—R. K. S. Dakota.

A. I suggest the following marches: *King Cotton*, by Sousa; *Washington Post*, by Sousa; *Liberty Bell*, by Sousa; *The Footlighter*, by Fildem; *Purple Carnival*, by King; *Indiana State Band*, by Varrar.

A Question on Breathing

Q. I have been playing the saxophone for three years. I find it difficult to have sufficient breath to play a complete phrase. Can you tell me how to do this?—B. B. New York.

A. The saxophone is a complex instrument and, therefore, provides very little resistance to your wind column, hence control of the breath is of extreme importance. Are you breathing properly? See this month's article of my department. It will explain proper breathing. I suggest you practice long tones daily, crescendo and decrescendo, inhale deeply through the corners of the mouth and be most conservative with the breath when exhaling. Keep the rib and diaphragm muscles firm and steady. The breath line as much as possible. Be certain that your reed is not too stiff. This is a problem which every saxophonist experiences, so be patient and work for control.

The Use of the Tongue

Q. Would you please illustrate the use of the tongue when making an attack in cornet? My tongue is very hard and stiff when I articulate.—E. P., California.

A. See this month's article of my department. It will partially answer your question. Be certain that your tongue is not between your teeth when tonguing. Try to produce the tone without tonguing until the tone responds, then tongue lightly.

A Good Instrumentation

Q. I am the conductor of a forty-piece high school band. The band was organized two years ago. I would like to have your recommendation of the best instrumentation for a band of this membership.—V. W., Pennsylvania.

A. I would suggest the following instrumentation with those students doubling as noted:

- 3 flutes—all players doubling on piccolo for marching or when necessary
- 2 bassoons—doubling on clarinet, saxophone or percussion when marching
- 2 oboes—doubling on percussion when marching
- 10 B♭ clarinets—one doubling on E♭ clarinet when necessary
- 1 E♭ alto saxophone
- 2 B♭ tenor saxophone
- 1 E♭ baritone saxophone
- 1 bass clarinet
- 4 French horns in F
- 1 cornet
- 2 trumpets
- 3 trombones
- 1 baritone
- 1 euphonium
- 1 B♭ tuba
- 1 E♭ tuba
- 3 euphoniums

Good music is a vital element in the education of the people.—PHILANDER P. CLAXTON

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We're For America, Operetta in Two Acts—*Music and Lyrics by Marlin Hall, Book by Thede Fingelberg—Vocal Score, Price \$1.00*—This also is being withdrawn from advance of publication offer this month, and by this time all advance subscribers have received their copies. This timely patriotic operetta ought to prove a very popular vehicle for the stage presentations of musical groups from high schools and junior colleges. It is a happy and moving musical play with good music, readily staged and offering many roles for five sopranos, two mezzo-sopranos, one contralto, two tenors, one baritone, and one bass, in addition to

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PREMIUMS MAKE USEFUL GIFTS—Although our list of available premiums that may be secured for selling new subscriptions to *The Etude* has been greatly reduced by the curtailments by the War Effort, we have been able to substitute types of merchandise, such as dishes, for the metalware and leather goods which are not and will not be obtainable for the Duration. Below are a few numbers which make ideal gifts or which will be found useful in almost every home.

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A RIGHT AND A WRONG WAY—There are three safe ways that can be employed by subscribers in remitting for *ETUDE* subscriptions—by personal check, by post office money order, or by currency registered mail. You are protected in any of these three methods and we are enabled to safeguard you against loss, and hence to serve you more promptly and more accurately.

There is one method frequently employed that is the wrong way. We refer to the practice of enclosing cash or currency in a letter sent merely by first class mail. When money so sent is lost or stolen in transit, we have absolutely no way of protecting the sender and it creates much more work for us in our effort to locate just what has happened to your subscription. Although it may mean just a trifle more work on your part, the right way is the safe way.

Letters from Etude Friends

Getting It Out of His System

Many *ETUDE* readers no doubt feel like the faithful *ETUDE* subscriber for thirty years, who has "taken his pen in hand" and "let go" on the musical perversions of the hour. He has read in our columns of *The Etude's* appreciation and recognition of certain rhythmic and tone color innovations that have come out of the muck of jazz and swing. For the most part we are sure that the majority of people of cultivated taste are pretty well satiated with much of the musical horrors that are presented as music by some of the bands, just as is Francis E. Wells, whose letter, which follows, lets loose his long pent-up feelings.

TO THE ETUDE: Could you please tell me if there is anything within reach of your influence that you can do to outlaw, or at least discourage, such complete mutilation of the musical art as exists today over the air? I refer to the general run of dance orchestra programs.

Take, for instance, the drummer in the average dance band. He stands in the center of \$1,000. worth of percussion instruments. Perhaps he has a cymbal which is just slap the cymbal with a beater and keep a steady beat, or he is going on the most fancy-looking drum that money can buy. After a bit like that, the director goes into hysteria telling how the certainly did a wonderful job on that number.

The trombone player, instead of remaining in his seat like a conservative musician, stands up and points his instrument toward the ceiling and keeps it continually wavering and trembling over holds and everything else. A listener couldn't possibly tell whether the hold was B or C. The clarinet player in the same quivering mania.

The saxophones run from the top to the bottom, with as senseless a string of notes and any dodging around, as human finger motion will permit, to say nothing of the "buzzy" tone they get.

Pianos are not exempt from such abuse either. Some pianists seem to think that crazy, half-witted running up and down the keyboard is the only way to play. It is a definite style. Worse than that, they have, in their own minds, decided themselves to classify their hysterical disarrangements with modernism and to coin a term for it which, in their own cognizance, totally disregarding the fact that before a certain way of playing can be given a name, it must first be born by experienced musicians, who are competent to determine whether it has any definite form.

To state a particular case, like "boogie-woogie." It is nothing more than "walking" the left hand, instead of striking the octave. It is a modish form, and the exercise repeated in the bass, while the right hand makes up a melody, is a very simple thing. I will admit that jazz is the only language I know in which a suitable phrase can be found that would define it, because it would be extravagant to use a musical term.

Another example is a trick called "modern jazz" in which one pianist plays a short phrase, then rests, and another player repeats the same thing, and so on, until the whole through the orchestra. It is exactly the same as a bunch of kids getting together and imitating something they have heard grown-ups say. They have absolutely no understanding of the term "jazz." They think counterpoint is a football term and that a second ending means the last quarter.

The third and last that I can stomach mentioning is the term "inverted harmony." All there is to it is that a melody is taken and its notes are so rearranged that the entire melody has been reversed. Such an arrangement of two or three notes, two or three chords, two or three notes, or whatever two players are picked for covers are pieces of harmony: the trombones are on a sliding scale. To hear the new ones over some fool stunt and call it a "beautiful rendition," it has no definition at all. Another step forward in the musical form of the future, it is a suggestion that the music has been appropriated would be to play Schumann's *Why Is a Theme for Baby* and make a wailing song out of the "New World Symphony." They might also try rewriting *Freud's I, Duet* in *Marble Halls* and call it "Blackout."

World is Waiting for the Sunrise for the "all clear" signal.

The habit that swing directors have lately of calling themselves "maestros" is no less sickening. If some of them would take a day off and study the dictionary, they would find that the word "maestro" means a master in an art, especially a master of music. They are certainly not that. It is plainly evident that they use the word for the childish reason that it sounds big, and worst of all, they have to mispronounce it "maestro," instead of "maestro."

The old maestros spent their lives studying music and in a good many cases spent years on one composition. They put his heart and soul into his work. His very personality is imbedded in every note, and that means his spirit is still living in it, because that is what personality is, the spirit.

World of Music

(Continued from Page 625)

he went to Germany to the town of his birth, Werne, near Dortmund. It was in another town, Oespel, nearby, that he suffered a heart attack which caused his passing. He was eighty years old, his birthday being April 3, 1863. Dr. Middel-schulte was a charter member of the Illinois Chapter, American Guild of Organists, and was the composer of a number of successful organ works.

FRANKLIN E. CRESSION, widely known piano teacher, active many years in Philadelphia, died in that city on July 1, 1943. He was born in Philadelphia on February 9, 1859 and following his graduation from the Philadelphia Musical Academy went to Germany, where he was a pupil of Heinrich Ehrlich and Albert Becker. Upon his return to the city of his birth he studied with Dr. Hugh A. Clarke at the University of Pennsylvania. For a time he was a member of the faculty of the Philadelphia Musical Academy. In 1901, with the late John W. Penner, he founded the Hyperion School of Music, which for many years exerted a wide influence in the musical life of the community.

DR. HENRY S. DRINKER, well-known Bach authority of Philadelphia, has given to Westminster Choir College at Princeton, New Jersey, his collection of scores and choral parts known as "The Pennsylvania Choral Series." Included in the series, to be called the "Drinker Library of Choral Music," are seventy Bach cantatas, the "Christmas Oratorio," the "St. Matthew Passion," and the "St. John Passion," the choral works of Brahms, and many works from the Roman and Venetian schools. Dr. Drinker will supervise the maintenance and circulation of the library in collaboration with Dr. John Finley Williamson, President of Westminster Choir College.

THE NATIONAL MUSIC COUNCIL, in its fourth annual survey of the compositions performed by the major symphony orchestras of the United States during the 1942-43 season, discloses some interesting figures. Of these, perhaps the most significant are the figures pertaining to the number of works by American-born composers presented on the programs. During the season, one hundred and forty such performances were given, as compared with one hundred and twenty for the season 1941-42.



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Our Government is doing a lot of things to keep the cost of living from snowballing.

Rationing helps. Price ceilings help. Wage-and-ration stabilization helps. Higher taxes help. They're controls on those dangerous excess dollars.

But the real control is in our hands: Yours. Mine.

It won't be fun. It will mean sacrifice and penny-pinching. But it's the only way we can win this war...pay for it...and keep America a going nation afterwards.

And, after all, the sacrifice of tightening our belts and doing without is a small sacrifice compared with giving your life or your blood in battle!

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Take a grin-and-bear-it attitude on taxes. They must get heavier. But remember, these taxes help pay for Victory.

Pay off your debts. Don't make new ones. Getting yourself in the clear helps keep your Country in the clear.

Start a savings account. Buy and keep up another life insurance. This puts your dollars where they'll do you good.

Buy more War Bonds. Not just a "percent" that lets you feel patriotic, but enough so it *really* pinches your pocketbook.

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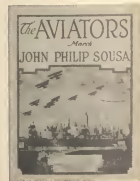
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